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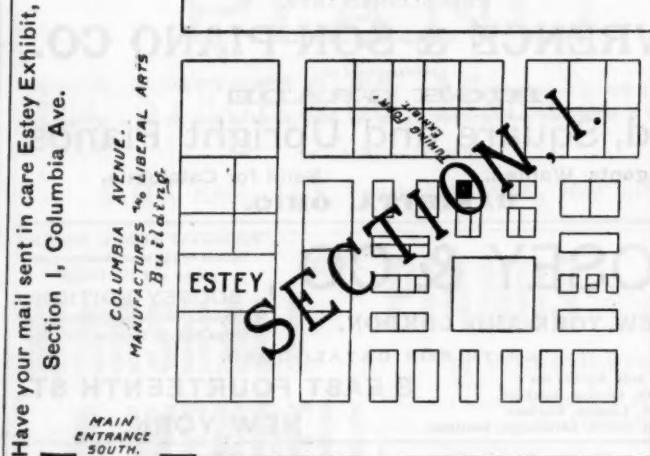
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NEW YORK, WEDNESDAY, OCTOBER 11, 1893.

Telephone - - - 1253-18th.

IT will most emphatically be a Guilmant week, this.

ACCORDING to a German paper Maurice Denegremont, the ex-Wunderkind, died lately at Buenos Ayres.

ON and after November 1 ladies will not be admitted to the orchestra stalls in the Paris Opéra unless they remove their hats.

WE have received "The What and How of Vocal Culture," by F. Roena Medini, which will be reviewed at length later.

ACCORDING to the annual report of Prof. Albert Fuchs's Conservatory at Wiesbaden that school had last season 404 pupils and 40 teachers.

AT the concert of the violin virtuoso Felix Berber, with the Berlin Philharmonic orchestra, Mrs. Etta Haskall, a pupil of Mrs. Joachim, will assist.

THE novelties for the present season at the Munich Court Theatre will be "Die Rantzaus," Mascagni; "Schach dem König," I. Brüll; "Hänsel und Gretel," E. Humperdinck; "Die Verkaufte Braut," Smetana; "Guntram," Rich. Strauss; "Falstaff," Verdi, and "Kunihild," C. Kistler. The "Nibelungen Ring" will also, it is expected, be produced.

A REPORT from Aschaffenburg states that the health of Dr. Von Bülow has not made such progress that his appearance in November can be counted on.

EVERY good Wagnerian naturally wishes the Valkyrie success, while every good American believes the Vigilant will win. Thus do music and nationality conflict.

THE Musical Club at Valparaiso numbers ninety-seven members, who meet for instruction in music under the charge of Professors Calderon, Mendoza and Valdecantos.

THE visit of Mr. Taffanel to Munich to study the performance of "Tristan und Isolde" leads to the supposition that this will be the third Wagnerian work to be given at Paris.

M. HERMANN WOLFF contradicts the report that D'Albert's opera, "Der Rubin," has been accepted by the Vienna Opera House. It has not been offered to that house.

OF the fourteen essays sent in for the prize offered by the "Clavier-Lehrer," on the subject "Can Women Tune," the best was that sent by Hermann Mensing, of Erfurt, to whom, therefore, the prize was awarded.

THE famous house of Erard has purchased ground adjoining its show rooms in Great Marlborough street, London, on which it will erect a concert hall that will be opened this winter.

THE Middle Rhine Sängerbund has resolved to pay more attention to Volkslied and to discontinue competitions between the various societies. The performances are to be judged by competent professional authorities.

M. EINAR CHRISTIANSEN, who concocted from Rider Haggard's novel the libretto for Enna's "Cleopatra," has obtained an injunction against the sale of Breitkopf and Härtel's edition in Copenhagen and Leipsic.

THE Philharmonic programs show an improvement over those of last year in the matter of novelties. The Sinding Symphony is a novelty, and Arnold Krug's "Othello" is always welcome. Mr. Seidl will doubtless give a dramatic reading to this interesting work.

THE management of the Berlin theatre "Unter den Linden" lately dismissed the tenor Drucker for being late. He arrived at the theatre a few minutes after 8:30 P. M., but in time to go on. The Court held that such lateness on the singer's part was no cause for dismissal, and ordered the theatre to fulfill its contract.

FAMOUS Composers and Their Works" [J. B. Millet & Co., Boston; Henry T. Thomas, Astor place, New York], now numbers 24, and this beautiful publication finishes in six more numbers. Saint-Saëns, Massenet, Gounod, music in France and Chopin are all discussed in excellent style. The illustrations are as finished as ever.

THE "Syntonic pure voiced organ," invented by the Japanese scholar, Dr. Shohé Tanaka, was heard at a concert in the Dorotheenstadt Real Gymnasium September 21. The instrument is constructed on a system which discards "equal temperament," and the octave is divided into twenty-seven notes. O. C. writes in the "Berlin Courier" that while its scientific value is indisputable, its musical value is contestable. At all events at this concert it had no success.

THE directories of the Leipziger Gewandhaus and of the Liszt Verein have opened their subscription books for the coming season. The number of concerts is twenty-two at the former, five at the latter institution. At the former the season begins October 19 and 20 with two concerts in commemoration of the 150th anniversary of its foundation. It was intended to give at the first of these concerts Beethoven's "Missa Solemnis," but owing to the weakness of the female part of the chorus, Schumann's "Paradies und die Peri" is substituted.

A CABLEGRAM.

BERLIN, October 3, 1893.

Musical Courier, New York:

Rummel's re-entre Saturday immense success. Played Beethoven, G. Schumann, Saint-Saëns' G minor concertos. Audience insisted upon repetition of Saint-Saëns scherzo and encore at close of program. FLOERSHEIM.

"PARSIFAL."

VARIOUS reports are current respecting the future of "Parsifal." It is quite correct to say that a contract exists between the heirs of Richard Wagner and the Bavarian Government, according to which "Parsifal" shall be given at the Munich Court Theatre two years before it is "abandoned" (freigegeben) to the stage by the party of the first part. But there comes another report—that as the copyright of Wagner's works expires in Austria with the year 1894, "Parsifal" from January 1, 1895, can be given on any Austrian stage. It is added that Angelo Neumann will take advantage of this state of affairs and has resolved to produce "Parsifal" on that day at the German theatre in Prague.

We will soon show the weakness of these assumptions. But let us begin by assuming that they are correct, and under this assumption the contract between the above named parties cannot be construed to the advantage of the Munich Opera House, for it is not the case that Wagner's heirs abandon (freigeben) the work, but that as far as Austria is concerned they can exercise no control over it. There can, therefore, be no question about the meaning of the contract.

But the assumption just made is unfounded. According to Austrian law up to date copyright continues only for ten years after the death of the author. The inadequacy of such a law in Austria has long been seen, as in Germany copyright endures for thirty years after the author's death, and on this account an extension of copyright in Austria for twenty years has been proposed. As, however, the preliminaries for a change in the law would probably occupy some considerable time, a kind of decree (notgesetz) was issued with especial reference to Wagner's works, prolonging the copyright for one year. Before this period shall have expired a definite legal enactment will have been passed, extending the duration of copyright twenty years. Consequently it is impossible for Neumann to be contemplating the step attributed to him, as his contract with the municipality of Prague expires in 1895, so that even if the Wagner works were free in Austria his chances of making money would be limited.

Hence neither in Prague nor in Munich, nor anywhere else, is a production of "Parsifal" contemplated; it is reserved exclusively for Bayreuth.

CAMBRIDGE DEGREES.

M. SAINT-SAËNS in the "Revue des Revues" gives an account of his late visit to Cambridge to receive the title of Doctor of Music. He writes: "Whatever jests may be made respecting England's lack of musical taste and musical intelligence, it seems to me that there is more irony than truth in them. With the exception of some plutocrats who only invite singers whose weak voices will not interrupt conversation, music is listened to in England with marked attention and impartial judgment, and the public is readily enthusiastic for artists and works which please them. It was proposed at first to give in the program of the opening concert my 'Cello concerto,' but as this lasts three-quarters of an hour I preferred to give my piece for orchestra and piano, 'Africa,' which after several rehearsals in London and one in Cambridge was admirably executed down to the smallest detail." Another number was Bruch's "Banquet of the Phaeacians," on which he observes "Bruch is known in France by his G minor violin concerto, but he has written many works which deserve attention. His idea of setting the Iliad and Odyssey to music was a happy one."

Mr. Saint-Saëns then gives an excellent account of the ceremony next day: "We were vested in long silk robes with long sleeves, half white, half red, and covered with a black velvet cap with a gold cord; and thus attired we went in procession through the city. At the head of the future doctors marched the Maharajah of Bhaonagar in a gold turban glistening with diamonds, and with his breast gleaming with jewels. May I confess that I, an enemy of all that is

commonplace and of the speechless colors of modern dress, was enchanted with this adventure?

"We took our places on an estrade in a hall (the senate house) with galleries filled by students. The public orator made an address in Latin, and was occasionally interrupted by jocular remarks from the students; the orator waited patiently till the laughter ceased and then resumed his address. When this was ended a proctor headed by the Esquire Bedell, who wore a long gold chain, invited each candidate to rise, and after an address in Latin led him up to the vice-chancellor in his ermine mantle, who, *In Nomine Patris et Fili et Spiritus Sancti*, saluted him as doctor amid frenzied applause. The solemn speeches were adorned with flowers of eloquence; in the address to Tschaikowsky Homer, Schiller and others were quoted.

"Then a lunch with the vice-chancellor at Christ's and a promenade in the garden, where we admired 'Milton's Tree,' which never had anything to do with the author of 'Paradise Lost.'

"Thus the ceremonies ended."

WILL JOSEFFY PLAY?

THE large and ablebodied rumor that Rafael Joseffy would emerge from his retirement this season has not been verified by the celebrated virtuoso himself. Curiously enough this pianist gets more advertisements through his refusal to appear in public than other fellow artists who actually toil and spin. Certain is it that if he does appear he will be given a tremendous welcome, for he is one of the greatest masters of his instrument who ever lived. Those who have heard him in private know how radically his style has been changed, and can tell how the current of his music runs in deeper, broader channels.

The exquisite delicacy, tenderness and brilliancy of tone and the marvelous handling of nuance yet abide, but his playing is more masterful, loftier in ideal, and while retaining the same unique chastity in technic, is freer, bolder, more spontaneous. In a word the young man from Miskolcz who once dazzled us with his extraordinary arabesques could now touch us by a revelation of the profounder truths of his art and by a more passionate expression of it. Let us hope he will play.

OF the 180 competitors for the opera prize at Gotha there were 48 Prussians, 12 Saxons, 10 Thuringians, 5 Bavarians, 4 Badeners, 32 Austrians, 4 Hungarians, 2 Wurtemburgers, 1 Dalmatian, 1 Mecklenburger, 1 Hessian, 1 Hanoverian, 1 Dutch, 1 English, 1 nationality unknown. Among them were 2 clergymen, 1 doctor, 1 gymnasiarach, 2 band masters, 4 school masters, 2 professors of music, 1 operatic singer, 3 chamber musicians, 8 concert masters, 1 conservatory director, 12 directors of orchestra and 87 composers by profession.

RACONTEUR

BOCCHERINI'S MINUET.

BY G. A. COPELAND.

Out upon the night air steals the music, soft and low,
Trembling like a wind awayed leaflet swinging to and fro:
Ah, the whispered moaning,
Ah, the soft intoning,
Ah, the dancers buried long ago!

Louder grows the music now, and now a flickering glow
Shines upon the ghostly dancers moving there below:
Ah, the courtly graces
Ah, the eager faces
Of the dancers buried long ago!
O'er the waxy floor the bowing shadows slowly go:
Then they vanish quickly, as the north wind drives the snow:
Was it only seeming?
Was I only dreaming
Of the dancers buried long ago?

YOU could almost sing that to the old minuet.
Just try.

I hear that Leschetizki and his wife Annette Essipoff have separated for good and all. She lives in St. Petersburg when not traveling and teaches at the Royal Conservatory or Academy of Music.

I heard rather a good thing the other day about a talented young organist and composer who applied at a Presbyterian church for a position. The committee listened to his playing, which was unusually good, and when he had finished held a hurried converse. Then the chairman came to the young man and said rather hesitatingly, "Oh—oh, well, you know, young man, you really play the

organ finely—but—er—oh—that is—well, we cannot engage any Israelites for this choir. It is a rule of the church."

The applicant, whose appearance at once bespoke his race, answered very earnestly, "Indeed, sir, I am not a Hebrew, I am a Buddhist." He didn't get the position.

Thirty-fourth street west of Broadway was in a ferment last Saturday. There is a large vat of trouble brewing between Gus Kerker and Oscar Hammerstein. Alas! why did I start that unlucky fight? Oscar swears he will not pay that bet of \$100 to Gus Kerker, and the good looking blond conductor swears he will get his money. Oscar claims that Charles Hoyt's and George W. Lederer's proposals to produce the opera are tantamount to a complete decision in his favor. He also says that the decision was not unanimous, for Hoyt and Leander Richardson were so impressed by his music that they voted in his favor, and their opinion was only overpowered by the majority. Gus Kerker says he ought to get his \$100. "Why, your music is child's play," said he yesterday to Oscar.

"Then why don't you accept Mr. Hoyt's challenge to write as good at \$100 a number?" retorted the rapid transit composer. Mr. Kerker merely smiled in his blandest manner. "I could turn out barrels of such stuff daily," said he. "You do," said Oscar, who, womanlike, had the last word.

In the interim they say that the Gilsey House people are whistling for their money. One hundred and forty-nine dollars is the amount of the bill at the hotel, not counting such minor expenses as typewriters, pianists and the work done in arranging the piano partition. Perhaps it is better, after all, for Gus not to get the \$100, as he might, in that case, have to go halves on expenses. Perhaps the hotel authorities may grab that Chickering piano, which Mr. Mayer so kindly loaned. I advise him to get it as soon as possible. He will find the two octaves beginning at the treble F in a frightful condition. Mr. Hammerstein's touch is Rubinsteinian as to dynamic if not musical quality. I really am beginning to worry about this pother. There may be a duel. At all events it has not as yet been decided whether or not "The Kohinoor; or, the Revenge of Jerusalem" will be put on at Koster & Bial's.

I noticed that Ovide Musin, the celebrated violinist, had something to say in a recent issue of the "Recorder" about the "hula-hula" dance at Honolulu. The jolly virtuoso has almost encircled the globe, and has had experiences, musical and otherwise, galore. He had a royal time in Honolulu, and, funny as it may sound, his concerts were crowded nightly. He met royalty and heard the Secretary of State told at a poker party, "I beg your Excellency's pardon, but you're a d—d fool." That was bad, but later he heard royalty addressed by Mr. Claus Spreckels thuswise: "Pardon me, Your Royal Highness, but do you know that you're a d—d liar?" After that Musin made up his mind that as a democracy the United States was not in it with Hawaii.

Scharf, the pianist of the Musin Company, has traveled "everywhere" with the troupe, and has had his fill of adventure. He declares that one of his most thrilling experiences was at Samoa. The Musin people were waiting to be taken off by some of the numerous native boats that hovered about the steamer like flies over peach pie. Suddenly, to the consternation of Mr. Scharf, he heard his name called out in piercing accents. "Scharf! Scharf!" came clearly over the waters. He looked at his companions to discover if there were any ventriloquists present. Then he looked aloft, but no one was there. Again came the eerie cry. "Scharf! Scharf!" it said. This time the half frightened pianist located the call.

It came from a native in a boat, and this but increased his perplexity. How in the world did a naked negro at Samoa know his name? Still the fellow persisted in the cry, and in despair Scharf called him over and was lowered into his boat. He then discovered that the black man couldn't speak a word of English, and kept on saying "Scharf, Scharf," while he bared his gums in a hideous grin. Later the mystery came out. A mischievous secretary of Musin's, a Frenchman, had bribed a native to shout the pianist's name. The latter asserts that to the day of his death he will never forget the curious sensation his name evoked at far off Samoa.

The performance of "Erminie," now at the Broadway, take it throughout, was superior to any we have hitherto enjoyed in this city. The cast with which Mr. Wilson has surrounded himself is most excellent, and the singing is far above the average. The "Erminie," Amanda Fabris, is a very pretty young woman who has had considerable experience on the concert platform and in grand opera. She served an apprenticeship with the defunct American Opera Company, and also sang in Carl Rosa's organization. She is a stately blonde, who can also be very graceful when needful, and she dresses the part superbly. Her voice is not all that was expected on the first night,

though hoarseness and nervousness must be put in as pleas of extenuation. Her middle register was ready, but her high notes were clear and brilliant. She sings with uncommon facility, and is far superior, histriónically and vocally, to her better known predecessor. Mrs. Fabris—for she is married to an Englishman—is a distinct acquisition to the light opera stage. Certainly I never saw a more promising début.

Next in popular favor comes Miss Lulu Glaser, who won the public esteem with her entrance solo. This young woman will shortly prove a formidable rival to any of the popular comic opera soubrettes. She has chic, abandon, sings with spirit and works most conscientiously. All this, backed up by a winning personality, makes me predict for Miss Glaser a splendid future in her profession.

I did not envy Mr. William Broderick his position Monday night. We are all faithful to the memory of the late Mr. Daboll, and this is not singular considering the wonderfully vivid characterization of that comedian in the part of "Ravennas." But Broderick did much better than was expected, and improved steadily as the evening wore on. He has not the lightness of touch or the variety necessary for the rôle, but he acted with fine intelligence and sang very well. Mr. Broderick is too well trained an artist to play any part in a mediocre manner.

The "Princess" was played with much humor by Jennie Weathersby, and Bessie Cleveland as "Captain Delaunay" did all that was expected of her. Mr. Blake, the "Eugene," has a small voice and was not conspicuously bad in his acting. The senile "Chevalier" and the "Marquis," respectively taken by Messrs. Temple and Wade, were acceptable. The same may be said of the minor characters of the piece.

The scenery and costuming are on a gorgeous scale, and everything shows thorough, painstaking rehearsals. De Novellis is a capital conductor, and the music of the work is given with snap, finish and vigor.

Of course "Caddy" is the part in which Francis Wilson is seen and heard at his best. He is as funny as ever and his singing has the same old Jean de Reszé quality. "Erminie" is drawing crowded houses.

The absolute futility of trying to galvanize a corpse has been proved by the frantic efforts of the authors and backers of the moribund "The Rainmaker of Syria." All the week everything has been done to put this unfortunate venture on its legs. But it is no use. The public won't have it, and it is simply a case of love's labor lost.

Mr. Rosenfeld cherishes this dullest child of his usually clever muse as something infinitely precious, and no reasoning will divert him from the idea that the opera can be made a popular success. It is a case of throwing good money after bad, and nothing can be done for the piece as it now stands. With a new libretto, dialogue, situations, new music and new people, then, I suppose, the idea might be turned to profit.

I sat through a performance of "The Rainmaker" last Thursday night and tried hard to be pleased, but failed. The dialogue is hopelessly commonplace. The action far from brisk. Mr. Aronson's music is still the funny blending of cheap valse measures and Methodist camp-meeting hymns.

As a piece of musical characterization nothing could be more absurd than the King of Egypt's song disclosure of sex. Some of the choruses have been brightened up and Fanny Ward is not allowed to sing her solo in the first act.

But, alas! it is of no avail, for even with better people than Bertha Ricci and Harry Davenport (and they are far from capable) "The Rainmaker" would go to the wall for lack of good healthy blood.

Mr. Rosenfeld, to prove his belief in his own work, has spent his money to keep the inevitable from happening. Such ill-advised zeal fills me with admiration and sorrow.

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Mr. F. OSCAR ELMORE, Accompanist.

W. T. GLOVER, Manager,
148 Fifth Avenue, New York.

for the doom of "The Rainmaker of Syria" was written on its forefront opening night.

* * *

Look out for Gospodin Pachmann next Tuesday afternoon.

* * *

Carl V. Lachmund, the pianist, composer and writer, has placed on view at Pond's music store some interesting mementos of his master, Franz Liszt, his last regular diary in which he wrote in five different languages, French, German, Hungarian, Italian and Latin. Mr. Lachmund, who is located at 262 Lenox avenue, has never posed as favorite pupil of the grand old man, but he was with him three years and has an interesting autograph letter from him. Here is a copy:

Dabei gestatten Sie mir die Empfehlung des Herrn Lachmund der sich selbst am besten empfiehlt durch seine ausgezeichnete Ge-wandtheit in der Theorie und Praxis der Musik.

Hochachtungsvoll,

WEIMAR, 25th September, 1883.

(Translation.)

Herewith allow me to recommend Mr. Carl Lachmund, who, however, will recommend himself the best by reason of his distinguished abilities as a practical and theoretical musician.

With high esteem,

WEIMAR, September 25, 1883.

F. LISZT.

There is a photograph of a family group taken in Liszt's Weimar garden and is signed "To my dear friend, Lachmund. Sincerely devoted. F. Liszt." There is also in this fine collection of memorabilia a piece of music framed, which is the first copy of the revised edition of the sixth "Soirée de Vienne." It, too, is signed and was personally presented by Liszt to Mr. Lachmund. There is a MS. page of the famous "Mephisto Valse," the most devilish and sensuous thing ever penned by man; a lock of Liszt's hair and other relics of one of the most interesting men of his day.

There seems to be an impression current that I am an anti-Lisztianer. Nothing could be more unjust to me. I am a tremendous admirer of the wonderful man, but surely I don't have to worship all of his music and all of his pupils. Then, as Lachmund touchingly says, "It may not be a criminal offense to have been a pupil of Liszt without possessing the extraordinary powers of a d'Albert or a Friedheim." Far from it cher colleague, and happy is the man who has had the privilege of personal intimacy with that living, glowing Hungarian coal of fire and flame, Franz Liszt.

Robert Freund.

FROM a series of highly appreciative articles which appeared in our Leipsic contemporary, the "Musikalisches Wochenblatt," we condense the following particulars respecting the career of the distinguished artist whose portrait adorns the first page of this issue of THE MUSICAL COURIER.

Robert Freund was born in the year 1852 at Budapest, in Hungary, and as he displayed while still very young great musical endowment, was placed under the charge of J. Huber for piano instruction, and in his thirteenth year entered the conservatory at Leipsic. There he completed his course from 1865 to 1868, studying piano under Mo-scheles and Th. Coccius, and theory under Richter and Papenitz. To complete his pianistic training he studied in 1869-70 with Tausig in Berlin, and to his teaching and example he declares that he is most indebted. Here he formed a lifelong friendship with Gustav Weber. In 1870-73 Robert Freund was at home again in Budapest, and became a pupil of Liszt, who then spent the winter months from December to April in that city, and whose art and striking personality had the most profound influence on his young fellow-countryman.

The years 1872-74 he spent as private tutor in the family of a wealthy citizen of Wesserling, in Alsace, to whom he had been recommended by Gustav Weber, and in 1875, by the advice of the same friend, he settled in Zurich, which became his second home. In 1876 when the new music school there was founded under the direction of Friedrich Hegar, Freund was appointed first piano teacher there, and with a slight interruption at the beginning of the year 1880, when he paid a visit to Budapest, he has filled that position down to the present time.

Endowed with a contemplative nature, keen powers of observation, and devotion to literature as well as art Robert Freund, in spite of his highly developed technic, was reluctant to adopt the career of a virtuoso. He disliked the roaming life and the consequent interruption of his intellectual pursuits. It was the life of a teacher, a life of strictly regulated, unselfish working for others that he preferred, and he has till to-day discharged the task of a teacher with faithful devotion to duty, unwearied patience and great success. He seeks to put his pupils on the right path, to school them thoroughly in technic and especially to develop their intelligence and make them, not automata but thinking, feeling men. One of his pupils we may here name, Willy Rehberg.

His energy during his twenty years' sojourn in Zurich has been full of good results. Every winter he has appeared in the cycles of orchestral concerts at least once, and regu-

larly accompanied the singers and instrumentalists, while he has taken part in the chamber music evenings of the season. His repertory is astonishingly rich and various; in fact, it may be said that he is a master of all pianistic literature and does equal justice to the grace of a Mozart as to the depth and powerful expression of a Bach and Beethoven, to a Robert Schumann as to a Saint-Saëns, to the pathos of a Chopin as to the glorious color of a Liszt. In the piano concerts that he has given in Switzerland he has not confined himself to the classical and recognized masterpieces, but has been delighted to pay due honor to every important novelty. As early as 1876, at the beginning of his work in Zurich, he played Brahms' D minor concerto in magnificent style, and eight years later his playing of the B flat major concerto was superior to the performance of the composer himself. To Robert Freund Zurich owes its first knowledge of the Grieg and the G minor concerto of Saint-Saëns, and of the G major concerto (op. 17, No. 2) of his friend Hans Huber. Next to the Beethoven concertos his heart is given to the A minor of Schumann, which must be heard before one can judge of the magical romance it lends. In chamber music he displays incomparable delicacy and discretion in his playing with the other instruments, and as a soloist he chooses only what is best and most exquisite. Heedless of superficial success, he loves to bring to light hidden treasures, compositions which on account of their subjectivity or profundity are usually considered unsuitable for concerts. He entertains a kind of devotion for the last Beethoven, and especially for the youthful period of Schumann, and those fanciful pieces which the composer himself declared to be for the most part unplayable, because they were too individual in thought and feeling. That Robert Freund has found their interpretation is proved by the brilliant success which he has gained by his repeated performances of the F sharp minor sonata, the "Davidsbündler," the C major fantasia and like works.

It need not be said that during his long residence in Zurich Robert Freund had continued to perfect himself as a piano player. While the virtuoso element, the brilliancy and bravura of technic, which he owed to the Tausig school, receded, his talent for nuance and richness of color advanced. With the deeper feeling the singing element came forward and gave to the nobility of his execution a sonority and a warmth which immediately charmed the audience. His handling of the cantilene was seen at the Zurich Mozart Festival, when he played the master's D minor concerto, and by his unsurpassed rendition of the romance evoked a storm of applause.

No singer or violinist can require a more delicate and unselfish accompanist than this artist; he never obtrudes himself, and can adapt himself to the most different voices, to the dramatic power of a Schiedemantel as well as to the delicate declamation of a Lilian Sanderson.

Robert Freund has in the last few years published five works which show that his productiveness does not flow in a rapid and abundant current, but reflects a nature highly strung, inclined to dreamy thoughtfulness rather than to bold flights of fancy or passionate outbreaks of feeling. With the exception of a book of Lieder (op. 4) his works are for the piano. The most charming of these is the "Ungarische Lieder" (no opus number), in which he treats freely Hungarian national airs. The piano pieces of Freund do not move in classical form, but in a freer fantasia style, while, subjectively, in their development more of motive than of theme, their change from light to shade, from dreamy repose to energetic movement they approach to improvisations and betray the artist who has grown up from the Liszt traditions.

In the middle of January, 1890, Robert Freund played for the first time in Berlin, and a critic wrote: "The program is evidence that Mr. R. Freund wishes to be more than a mere piano player on the road, and his performance was a proof that in fact he is more. He possesses all the qualities that appertain to a genuine artist." On the 26th of the same month he appeared at a concert of the Lisztverein of Leipsic, and a critic of that city wrote: "Mr. Freund is in every respect a master of his instrument, a pianist in whose play high musical intelligence, warm enthusiasm, depth of feeling find their expression in an unfailing technic and a noble tone. His performance of the seldom heard 'Davidsbündler' was one of the first rank." In October of the same year he again played at the Leipsic Lisztverein a series of Liszt's compositions, which called out the following criticism: "Especially as a Liszt interpreter Mr. Freund made a profound impression; we may have heard these pieces given technically as perfect, but seldom with such warmth, inspiration and 'geist.' They were models of speaking characteristics and plastic reproductions without mistake or distortion, with the poetical contents throughout brought out with convincing expression." "In Robert Freund," writes A. Niggli, "we have a piano interpreter who merges himself in every beautiful thing that is written for his instrument, who renders the master works of the most different times and styles with the deepest piety, and drenches them with his heart's blood. By this, not by his technic, which seems almost a secondary matter, does he grasp and hold fast the hearer's soul."

All About Guilmant.

AT the terminus of the Rue de la Chaussée d'Antin, and but a short distance from the Grand Opera, an imposing building of the Second Empire period, with park, flowers and fountain in the foreground, is observed.

This is the Church of La Trinité, where for over twenty years musicians from almost every country have congregated to meet and hear Mr. Alexandre Guilmant, its distinguished organist.

The impressions formed during a visit to this church, and while attending either the grand mass or the Salut, are cherished by many an American who has had the rare privilege of being there. At each service an old lady, who for a long time has had charge of the chapel at the southwest entrance, is kept busy and continually interrupted from her devotions by unlocking the door which, by means of a long spiral staircase leads to the gallery where Mr. Guilmant is found seated at the organ console surrounded by his pupils and friends.

In another gallery at the extreme opposite end of the church, at the corner of the south transept, Mr. Theodore Salomé is seated before the "orgue d'accompagnement," with a choir of men and boys directed by Mr. Emile Bouchière, the maître de chapelle.

Both galleries are connected and only used as a means of communication, except on festival occasions, when a part of the congregation are permitted to occupy them. They are without seats, and although narrow add much to the beauty of the interior.

The grand organ was reconstructed after the Commune (1873) by Mr. Cavaille-Coll, and consists of forty-six speaking stops—fourteen on the great, ten on the swell, twelve on the choir and ten for the pedal organ. It is perhaps quite opportune that the scheme of the instrument which he plays when "chez lui" be repeated during his American tour.

ORGUE DE LA TRINITÉ.

GREAT ORGAN.

1. Montre.....	feet. 16	8. Doublette.....	feet. 2
2. Bourdon.....	16	10. Plein jeu harmonique de 8 à 8 rangs.	
3. Montre.....	8	11. Cornet.....	rangs. 5
4. Flûte harmonique.....	8	12. Bombarde.....	feet. 16
5. Viole de gambe.....	8	13. Trompette.....	8
6. Bourdon.....	8	14. Clarion.....	4
7. Prestant.....	4		
8. Flûte octavante.....	4		

SWELL ORGAN.

15. Flûte traversière.....	feet. 8	20. Basson et hautbois....feet. 8
16. Bourdon.....	8	21. Flûte octavante..... 4
17. Viole de gambe.....	8	22. Octavin..... 9
18. Voix céleste.....	8	23. Trompette..... 8
19. Voix humaine.....	8	24. Clarion..... 4

CHOIR ORGAN.

25. Quintaton.....	feet. 16	32. Cornet harmonique de 2 à 5 rangs.
26. Flûte harmonique.....	8	33. Picolo..... 1
27. Salicional.....	8	34. Basson..... 16
28. Unda Maris.....	8	35. Trompette..... 8
29. Prestant.....	4	36. Clarinette..... 8
30. Flûte douce.....	4	
31. Doublette.....	feet. 2	

PEDAL ORGAN.

37. Bourdon.....	feet. 32	42. Bourdon.....feet. 8
38. Contre-basse.....	16	43. Flûte..... 4
39. Sous-basse.....	16	44. Bombarde..... 16
40. Flûte.....	4	45. Trompette..... 8
41. Violoncelle.....	8	46. Clarion..... 4

The pedal combinations and mechanical accessories number fifteen.

The chancel organ of two manuals is tuned in accord with the grand organ, and the two organists can easily see each other, although neither is visible to the congregation. Thus to attend a service (if seated below) and hear the music surging over the heads of the worshippers, first from the grand organ; then as the voices enter, for it to drop out, and the chancel organ continue; then again, in rapid succession, a symphony on the grand organ, and so on, the effect produced is almost sublime, and as an American lady remarked after a service at La Trinité, "J'ai pensé toujours de Dieu."

Still different again is the effect of Mr. Guilmant's remarkable playing, if seated on the organ bench at his side

MR. PLUNKET GREENE,

THE CELEBRATED IRISH BASSO,

Who made such a decided success in America last season, will return this season and be available for

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MR. MORRIS RENO,

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we observe the apparent ease over which every difficulty is surmounted, and catch the inspiration which he infuses to everyone in his presence.

The "Salut" at 3 o'clock Sunday afternoons is perhaps the most interesting service when to hear Mr. Guilmand at his best, and to study his remarkable ability for improvising and the combining of stops.

The many interludes required at this service give chances for great versatility, and often I have heard him say at the conclusion of one interlude: "I will try and find a new combination, totally different, for the next; tell me how you like it?" He would then form one quite different from the other and say: "This is the first time I have combined these stops together."

His entire temperament is originality, as those who have studied with him know so well, and heard him frequently say: "Il faut toujours chercher quelque chose de nouveau."

There is never anything bizarre or startling in these effects, and the refined and scholarly treatment of all themes have been peculiarly characteristic during his entire career, and are now a revelation to his American audiences.

A peculiarly beautiful combination was when he would play a duo between the oboe on the swell and the clarinet on the choir. "Comme un espèce de canon."

It was first at La Trinité, that I heard this effect, which has since been imitated by other writers in their works for the organ. The same idea was tried with the flutes, with equal result. Although his combinations are so different at times from those of other prominent organists, they are never sensational or merely a striving to please the fancy of the listener.

His is the true legato, and with each phrase beautifully rounded and distinct, no matter what the tempo, it is perfectly clear.

In staccato passages, so often partially indistinct and blurred, each note stands by itself and great care is given to its valuation. If retarded, then very gradually, but only slightly so, and never to break the movement or drag it unnecessarily.

His habit at the conclusion of a composition, especially if with full organ, is to hold the final chord longer than the value indicated and then lift both hands exactly together producing an astounding effect.

One of the important points he insists upon with pupils is in regarding the exact value of each note, especially the sixteenths. In the prelude to St. Ann's fugue (Bach), and in his own march "Funèbre," so well known here, I well remember how each note was not permitted to be left until it had received its proper duration; no matter how many times the phrase was repeated it was not allowed to pass until exactly correct. In the manipulation of the balanced swell pedal, it is always gradual and never with a sudden transition from *f* to *p*, or an unsteady crescendo. His study on this subject has resulted in a use of the "pedales d'expression," rarely attained even by his colleagues.

All schools of organ music are heard at La Trinité, and often for several succeeding Sundays the "Grand Sortie" will be selected from the works of Bach. As well Mendelssohn, Händel, Rheinberger, Wesley and Lemmens, with naturally selections from his own compositions, are frequently played. All his writings are first performed at the church from manuscript before being sent for publication, thus giving an excellent chance to judge of the effects and make changes if necessary. At other services he will improvise a fugue, or perhaps a double fugue, and accomplish the task with as much ease as if it were a written work before him.

It is during one of these marvelous improvisations that his individuality is most clearly demonstrated.

Three set pieces, and occasionally an accompaniment to the Credo, constitute his work at the grand mass Sunday mornings, although occasionally his mass for two organs is used, and then he plays almost continuously.

In the afternoon at the "Salut," in addition to the interludes, the "Grand Sortie," is usually a set piece, and frequently a Mendelssohn sonata, or one of his own larger works.

On leaving the church, a few steps up the Rue de Cligny, brings one to No. 82, the town residence and studio of Mr. Guilmand, consisting of a suite of rooms, "au premier étage," with a salon, containing an Erard grand Mustel harmonium, a portion of his large library, a signed portrait of M. Cavallé-Coll, a pen portrait of himself when quite a young man, and several laurel wreaths, as prominent among the furnishings. The music room adjoining is devoted to the organ, built for him by his father, who was a prominent organist in Boulogne, and who died recently at the age of ninety-seven years. It is upon this instrument, with its single manual and pedal board of twenty-seven notes, and not over a dozen stops, that Mr. Guilmand gives all his lessons, except in rare instances, when he will go to the organ factory of Mr. Cavallé-Coll.

Strange as it may seem the test is much greater than on a larger or more modern organ, and much can be accomplished.

The Lemmens "Organ School" is strongly recommended and used. The scales are pedaled, as indicated in this work, and Mr. Guilmand always speaks in the highest

praise of his former master, Mr. Jacques Lemmens, with whom he was a favorite pupil in Brussels.

At the lesson Guilmand rigidly insists on exact tempo and rhythm. He will not permit the smallest detail to pass unnoticed until correctly played.

In harmony, he teaches the "Traité d'Harmonie de Reber," and with it the "Notes et Études d'Harmonie" of Dubois,

works, which he has often heard at Bayreuth, and whether he goes during each festival.

Mr. Guilmand is now fifty-six years of age. The full name is Félix Alexandre,

Felix Guilmand

and at the head of his notepaper is placed this clever arrangement of his initials in music:



During the Paris Exposition of 1878 Mr. Guilmand inaugurated the series of recitals at the Trocadéro, annually announced as "Quatre concerts au Trocadéro pour l'audition d'œuvres de Bach et de Händel pour orgue et orchestre."

The organ was built by Mr. Cavaillé-Coll, expressly for the Exposition, and the same year a society, "L'Association Artistique des Grands Concerts d'Orgue au Trocadéro," numbering nearly 600 members, was formed to give yearly concerts, having among its supporters such names as Camille Saint-Saëns, Ch. Gounod, Ambroise Thomas, Massenet, Th. Dubois, Gigout, Thuré, &c.

These concerts have occurred yearly with scarcely an interruption, and a large number of the works of Bach and Händel have received a performance.

Mr. Guilmand has arranged a large number of compositions for organ with orchestra, especially to be played at these concerts, and his "Répertoire des Concerts d'Orgue au Trocadéro" was compiled for this purpose.

April and May, the most delightful months in Paris, are usually selected for these treats, and nothing can be more inspiring than to enter the gorgeous concert hall, seating over 5,000 persons, and listen to a "Séance d'Orgue."

An especially interesting program, is the one appended ("Concert d'Orgue Historique"). The organ numbers are all arranged by Mr. Guilmand and published by Schott et Cie., of Paris.

PROGRAM.

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| 1. 1510-1585 (École Italienne), Gabrielli, Canzona. | Palestrina, Ricercare. |
| 1524-1594 " Merulo, Toccata. | 1535-1604 " Merulo, Toccata. |
| 1538-1638 (École Anglaise), Pavane, Pavane. | 1568-1648 (École Italienne), Monteverde, Lamento. Chanté par Mme. Montégù-Montibert. |
| 2. 1563-1638 (École Française), Titelouze, Verset. | 1563-1638 (École Française), Titelouze, Verset. |
| 3. 1587-1654 (École Allemande), Scheidt, Choral. | 1587-1654 (École Italienne), Frescobaldi, Capriccio. |
| 4. 1620-1669 " Cesti, Scène d'Orontea. Chanté par Mme. Montégù-Montibert. | 1620-1669 " Cesti, Scène d'Orontea. Chanté par Mme. Montégù-Montibert. |
| 5. 1635— (École Allemande), Muffat, Toccata. | 1635— (École Allemande), Muffat, Toccata. |
| 6. 1638-1687 (École Française), Lulli, Air, du Triomphe de l'Amour. Chanté par M. Auger, de l'Opéra. | 1638-1687 (École Française), Lulli, Air, du Triomphe de l'Amour. Chanté par M. Auger, de l'Opéra. |
| 7. { 1635-1696 (École Allemande), Froberger, Caprice. 1635-1707 " Buxtehude, Choral. | { 1635-1696 (École Allemande), Froberger, Caprice. 1635-1707 " Buxtehude, Choral. |
| 8. 1649-1723 (École Italienne), Scarlatti, Air. Chanté par Mme. Montégù-Montibert. | 1649-1723 (École Italienne), Scarlatti, Air. Chanté par Mme. Montégù-Montibert. |
| 9. 1658-1766 (École Allemande), Pachelbel, Chaconne. Exécutée par M. Werner, élève de M. Guilmand. | 1658-1766 (École Allemande), Pachelbel, Chaconne. Exécutée par M. Werner, élève de M. Guilmand. |
| 10. { 1684-1740 (École Française), Daudrieu, Musette. 1676-1749 " Clérambault, Prélude. | { 1684-1740 (École Française), Daudrieu, Musette. 1676-1749 " Clérambault, Prélude. |
| 11. 1683-1764 (École Française), Rameau, Air de Dardanus. Chanté par M. Auger, de l'Opéra. | 1683-1764 (École Française), Rameau, Air de Dardanus. Chanté par M. Auger, de l'Opéra. |
| 12. 1688-1750 (École Allemande), Haydn, Cavatine. Chanté par M. Auger, de l'Opéra. | 1688-1750 (École Allemande), Haydn, Cavatine. Chanté par M. Auger, de l'Opéra. |
| 13. { 1785-1859 (École Française), Boëly, Andante. 1800-1847 (École Allemande), Mendelssohn, Prélude. 1823-1881 (École Belge), Lemmens, Scherzo. Symphonique Concertant. | { 1785-1859 (École Française), Boëly, Andante. 1800-1847 (École Allemande), Mendelssohn, Prélude. 1823-1881 (École Belge), Lemmens, Scherzo. Symphonique Concertant. |

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During each season Mr. Guilmand plays the entire nine volumes of Bach for the Count de Chambrun, where for ten months of the year weekly recitals are given. He is private organist to the count, and nothing but Bach is played at these séances.

Mr. Guilmand has made tours in England for over eighteen years, going usually semi-annually (during Advent and Lent), when he can best be absent from La Trinité. He is one of the examiners at the Royal College of Music, London, and was recently created "Chevalier de Legion d'Honneur" in Paris.

Mr. Guilmand has appeared in Russia, Germany, Italy, and now we are enjoying the rare privilege of welcoming him to our own country and observing with interest his triumphal tour.

WILLIAM C. CARL.

W. C. CARL.

this interrogative having been asked at least twenty times in the course of a single lesson in harmony.

Another room, in which his publications are kept, completes the suite.

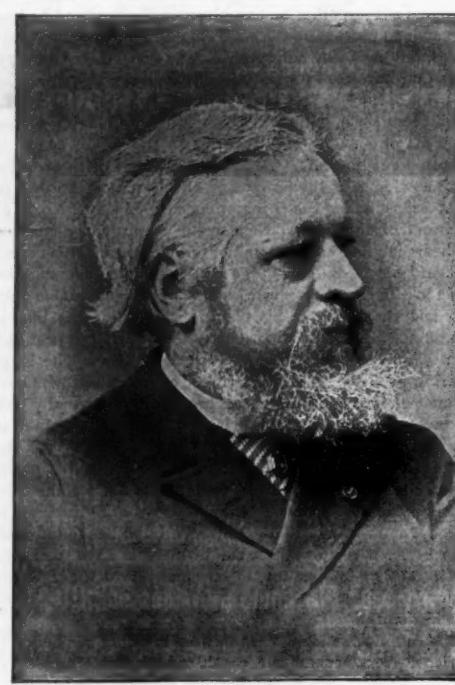
Mr. Guilmand returns to his villa at Meudon each day after the duties in Paris are completed, where his life, surrounded by his family, has been a peculiarly happy one.

It is perhaps not well known that Mr. Guilmand was at one time an excellent violinist, which instrument was long ago dropped to give the entire attention to composition and the organ.

Even now he plays the piano superbly, and one of his delights is to entertain a few friends and pupils after dinner, seated before his Erard grand, with the full scores of "Tristan," "Die Göttterdammerung" and "Parsifal" before him. For two or three hours he will play extracts from these

A Singer Composer. — Singers who compose operas are rare, but Wallnöfer, the tenor at the German Theatre, Prague, is an exception. His opera "Eddystone" has been often given in that city, and will soon be given at Schwerin. Wallnöfer has also composed some grand choir and orchestral works.

London Symphony Concerts. — The prospectus of the London Symphony Concerts is just issued. There will be only three concerts given before Christmas, and five afterward, Mr. Henschel coming on each occasion expressly from Scotland to conduct.



ALEXANDRE GUILMANT.

interspersed with exercises by Bazzin, Fennrola, Durand, &c.

After this the "Traité du Contrepoint de Fétis."

In teaching these subjects, his "Comprenez-vous?" after each explanation shows how particular he is that nothing shall pass until thoroughly understood. I well remember



W. C. CARL.

Lamperti Method.*Editors Musical Courier:*

An article appeared in THE MUSICAL COURIER September 20 questioning the right of many so called "Lamperti pupils" to advertise as they do, especially as their methods were conflicting, &c. An immediate answer to it appeared in the next issue, signed by two of Lamperti's oldest pupils (contemporary with myself) who wrote a beautiful testimonial article to set the public at rest as far as I was concerned by personally vouching for the "truth of all my statements," and to establish my rightful position as Francesco Lamperti's certificated representative in America ("the only one to their knowledge who had ever received a certificate, and from the famous master's own assertion the only one ever given") repeating the words he said over and over again, "Should you ever teach you will be the greatest teacher in your country."

Right here let me publicly thank these "two important witnesses" who so nobly and promptly came forward with their valuable testimony in my behalf, which leaves nothing for me to add. Another article, however, in this week's MUSICAL COURIER has brought to notice a point that to those unacquainted with the fact that there were two Lampertis should receive light, so that when they see "Lamperti Method" advertised they may not fall into an error that may cost them dearly before they are through. Francesco Lamperti was the *famous old master*, and Giovanni Battista Lamperti was his son; and right here it will not be out of place to quote an article I wrote on the subject for "Werner's Magazine" in May, 1893.

Francesco Lamperti needs no defense as against his son. His name is world renowned, as are those of his faithful pupils. It was in Milan in 1879, when the son left Milan for Dresden; and in mentioning it to my old master, Francesco Lamperti, I was startled at his bidding me in no very pleasant tones never to speak "that man's" name in his presence again. Naturally my curiosity was awakened, although I had often heard that the old man was not over fond of his sons. On questioning Mrs. Lamperti she said that Battista was using his father's name to "rope in" pupils, that he had never taken a lesson from his father, or even heard him give a lesson in his life, except through closed doors, and that he was a "charlatan of the first dye." Some time afterward two ladies at the hotel where I was staying said that they had come to Milan to study with Lamperti, the elder, but out of curiosity went to the son first for a few lessons and were told by him that his father could not teach any more and that he (the son) was really the only teacher of his father's method. This was his ruse, and many under the impression that Battista Lamperti was the Lamperti, would study with him. All over Milan there was but one opinion, that was that the son was taking advantage of his father's illustrious name to defraud foreigners.

The preposterous idea that a teacher's method, or the teacher himself, as he teaches it, can be understood in a few lessons or quarters only serves to show how slow are the majority of people in forming any idea of the intricate work of placing and developing the human voice. I was with Lamperti fully a year before I saw any light whatever, and I considered him (in my own mind) an old idiot who didn't know himself what he was trying to teach me. I would have left him in disgust had it not been for my mother and the great Fagotti (the creator of the rôle of "Rigoletto," who lived in the same house with us). They told me that in time it would dawn upon me all in an instant, like a revelation, and I would be launched out of the mud into clear waters without warning. So it was. It is hard to believe this, because we cannot understand it in any other way than as I did, from actual experience. How hard it is to convince people that this study cannot be comprehended in the same way that other studies are, or that great singers are not necessarily great teachers! Were Patti to give lessons how many hundreds would flock to her, and yet were you to ask Patti how she sings she would probably reply, as did Annie Louise Cary a few years ago, "Why, I just sing; that's all." Many can sing and sing divinely; but how many can teach? A teacher is born, not made. So it is that pupils of Lamperti and other great maestri disgrace their names by attempting to impart a knowledge to which they have given too little time and attention, or for which they are unfitted by nature. For example, a pupil who studied three years with old Lamperti came to me the other day, and on hearing her sing I was amazed. She explained that she never had much of a voice, consequently Lamperti did not spend much labor on her, and all she learned from him was by accident in hearing him give other pupils lessons. "Yet," she added, "people teach who don't know any more than I do, and I suppose if my husband were not rich I'd be doing the same thing."

Lamperti never bothered himself with common, every day pupils any more than our great specialists in the medical profession bother themselves about little cases that can never enthuse or make them famous. If people insisted upon studying with him, they simply squandered their money, even if they studied for five years. No pupil should claim the Lamperti for his teacher who has not mastered the method, for one of two things must inevitably result: Either the greatest master the world has ever known was an imposter or the teacher who professes his method is one. To be a follower of Lamperti means assiduous mental work and personal communion with him for years. There is not a day of my life that a new light does not come to me in that greatest of all arts, the placing, developing and perfecting of the singing voice, as he himself analyzed it to me. In the early morning on the benches of the beautiful Boulevard des Anglais at Nice; in the public parks, where to please him the bands would play from his favorite composers, under the influence of the exquisite music he would expatiate upon the different forms of carrying out one thought. The balmy air, the perfume of delicate plants, the restful surroundings, stirred him into so simple and child-like an explanation of the necessary mental development of the would-be singer, that the great climaxes of his inspired lessons, coming as they often did right afterwards, were something never to be forgotten, and I have learned more since leaving him than my crammed brain could put into practice, as perfectly digested while with him. How often in fancy I hear him say:

"D'Arona, a composer is great, but how much greater is the singer! The composer develops his thought to the utmost, pure and telling to the last degree of his own personality; the singer interprets that thought, and gives it to the world as unsullied and as perfectly the composer's as he himself would do if speaking through the same channel. Again, another composer, another treatment of the same thought to be interpreted, another and yet another to be done by this voice, of all instruments the most perfect."

To me Lamperti is ever alive, and the work goes on as it did while

he so long took charge of it. Belief in him opened opportunities of inexhaustible knowledge. Patience surfeited you with a wealth of explained mysteries that was a revelation. He gave lessons of duty and lessons of inspiration. He was fitful and moody, suspicious and petulant, morose and volatile, exacting and unreasonable two-thirds of the time; but to the faithful student he had his moments of youthful brilliancy in the expounding of his cherished art. Some pupils inspired him, some irritated him, but to all he was alike indifferent as to their fate outside of their professional work. He had no sympathy for you in sickness or trouble, was exacting in money matters; but sing with the temperament of an artist, and he was all life and interest. Come home from a successful engagement, and he would put his arms around your neck and kiss you on both cheeks. I have studied with other world renowned masters, such as Delle Sedie and Viardot-Garcia, but the bone and muscle of my work I owe to the one and only Lamperti.

I think I have shown that unless a pupil of Lamperti had unusual talent and ability, such as admits to the legitimate operatic stage and could be recognized as an artist by the Italian public, no claim to Lamperti should be made. I have distinctly stated in many former articles that he took no interest in pupils who were unfit for "La Carrera" (the Italian operatic career), and such pupils were no better off than those who studied with the younger Lamperti. If such pupils have developed into good teachers it has been from their own intelligent work and power of observation, and they simply use the name of Lamperti as a prop. There are many good American teachers to-day who give credit to masters who are in no way deserving of it, and there are many disgraces who swindle the public with falsehood and pretense, behind the ruse of a few lessons from all the great masters, or a few quarters with one of them.

A man once said in my hearing: "I consider myself as great as any Beethoven in my line of business if I am as successful" (he was a grocer). As the general public is so ignorant, it is no wonder that the profession of singing is, nowadays, put upon the same basis as trade, and that the average shrewd business man or woman will coin money with audacity, where true genius is thankful for the common necessities of existence.

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Paul Viardot.—During his first attempt to conduct the orchestra for "Walkyrie" at the Paris Opéra, Mr. Paul Viardot became so rattled that the musicians had to stop and the performance was interrupted for some minutes. At the end of the first act he left his desk and was replaced by Mr. Mangin. Mr. P. Viardot, it is rumored, will resign. Mr. Viardot attributes his trouble to a severe earache which suddenly became acute, and adds that he had not had sufficient time to prepare himself seriously for such a difficult task. The "Ménéstrel" censures the directors of the Opéra, Messrs. Bertrand and Gailhard, for not having taken better precautions to prevent any such accident.

Hekking.—The 'cello virtuoso, Anton Hekking, has arranged to give a concert with the Philharmonic Orchestra at the Berlin Philharmonie October 12.

Chopin in Poland.—When the great composer and pianist Chopin was a young man whose name was just beginning to be well known he was traveling through Poland with a friend and was one day snowbound. Some good natured peasants succeeded in getting his carriage out of a great snowdrift and piloting the travelers to the post house, where they were to change horses.

As they entered the parlor of the house Chopin flew to the piano, and striking a few chords exclaimed joyfully,

"Santa Cecilia, the piano is in tune!" and seated himself at the instrument. As he sat there improvising the peasants stole in and stood watching him with mingled amazement and delight.

"We shall see whether they are lovers of music," said Chopin softly to his friend, and thereupon began to play his fantasia on Polish airs. The peasants stood in rapt silence, their eyes fastened on the pianist's flying fingers, and their faces irradiated with pleasure. Suddenly the postmaster announced, "The horses are ready!"

Chopin sprang up, but a dozen voices cried:

"Finish that wonderful piece; finish it!" And the postmaster, who had heard only a few bars, said pleadingly, "I'll give you courier, horses, everything you want, if you will remain just a little while!"

The fantasia was finished, and at last the pianist was allowed to depart, though with many expressions of sorrow from the enraptured group. Years afterward, when all Paris fell under the charm of his marvelous spell, Chopin often recalled the tribute paid to him by the peasants in that Polish inn.

**HEBREW MUSIC IN MODERN CHURCHES.**

I must ask the indulgence of my Jewish friends in the treatment of so broad and important a subject as the following. If I make mistakes, forgive; and be assured I shall be grateful for authentic correction or information. If it seems superficial, it is not from lack of estimate, but through the necessarily cursory nature of the "Whisperings." I intend to make a more detailed study of special choirs later on.

So interwoven are the musical and historical features of the Hebrew race that it is difficult to speak of the one without tracing the effect of the other upon it. Who can imagine what the Temple music of to-day would be, unmarked by the various dispersions of the race? Not alone has almost every iota of record of the original Temple service been obliterated, almost every relic of traditional music been lost, but the character of what was left has been variously affected by association with the different countries in which the peculiarly nomadic life of this people has been passed.

Condemned by fate to a roving and pastoral existence, imagine what the constructive art of their music must have gained through the knowledge of the more reposeful and concentrated Egyptians, Syrians, Assyrians, Moors, still later from that of the French, English, Italian, German, Polish and Russian nations! Not even themselves can prophesy the effect of the "reforms" which are working in our own country.

Chiefest of all are they indebted to Spain, Portugal and Germany for art embellishment. For Spain especially have the Jews an exceeding love and devotion. In the days when Solomon's vast merchant navy navigated "the globe" in search of treasure, Spain was the historical depot, was thickly inhabited by Hebrews, and many of its customs, social and musical, made their own.

Notwithstanding this constant commingling with foreign art, innovations have been curiously enough woven into the Jewish caste, and as the national so has the musical integrity been remarkably preserved. When we consider the tenacity with which these strange people have clung together during twenty centuries, it is more than probable that many of the beautiful chants we still bear retain much of the ancient aroma.

Since the political emancipation of 1850 in England, great breadth and liberty have been given the musical tenets. As with all other classes with the taste of liberty, the churchly Hebrew sentiment arose, "Why should what has been rule what might be?" "Why must we bow to the past?" Individual mind began to try its wings which have ever since been growing larger and stronger, to the terror and anxiety of the mother conservatism.

United in so many principles, what might not be looked for in the strength of sacred song but for the diversity of practice which is the result of national antipathy? As with us, the mother stem is divided into distinct branches, vying with each other as to how far apart they may travel and keep the same goal in view.

There is little doubt but that the Hebrew race is the best source of musical information. With them was the highest

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idealized conception of music. The art such as it was, was made twin with Deity—the link between man and his Maker. God through nature was deified by them, and music, which was made the principal feature of worship, was stamped for the race by this conception. Tone was revered as the voice of the Almighty. By music were the walls of Jericho thrown down. The prophecies were delivered to its accompaniment, evil was by it exorcised, and physicians, then as now prescribed music as the tonic for the sated nerve-sick patient, king or peasant. Music also held a high place in social ceremony.

The Psalms, the highest type of oriental poetry, with their subtle rhythms, were evidently shaped for musical accompaniment. Who can know what were the sounds wedded to these sublime songs? Luther's German Bible is full of directions for musical accompaniment.

Jubal, seventh in descent from Adam, himself one of seventy-seven children, "was the father of all such as handle the kinnor (lyre) and organ" (mouth organ). He invented both string and wind instruments, and "exercised himself in music, while that his brother Jubal tended his flock." From this we have the "jobel" or "jubilee" instrument, used in proclaiming the year of liberty—jubilee.

Moses was identified with the music of the original Temple, and invented a twin trumpet, one signal upon which was to call together the heads of the tribes, the other to communicate with the multitude. Chords and arpeggios were the earliest forms of musical accompaniments. We are told of duets being sung by Deborah and Barak. David and Solomon instituted bands and vocalists male and female. And here the first musical trouble began, for we find the warning, "Beware of the female singers that they do not entice thee with their charms," indicating a tendency towards artistic and moral degeneracy as a result of the mixing of the sexes in musical business.

Women as professional vocalists were rigorously excluded from both Temples, but as worshippers had costly and beautiful courts fitted up and guarded specially for their use. Early in Bible history, however, we find damsels playing upon instruments, singing and dancing, but in Temple processions, not in the service. Miriam's triumphal dance is familiar to all. Young Levites sang in the second Temple, which was not erected till some seventy years after the laying waste of the first. Ancient singing masters evidently wore vestments; 200,000 coats of the finest silk and 200,000 silver trumpets were among the articles ordered for Temple service. The sacred hymns of the day were led by a precentor.

Solomon evidently loved best the secular departments of music, while David was the inspired sacred musician. The latter organized a body of 4,000 players and singers. The ordinary orchestra was twelve singers and twelve players, nine harps, two citharists and a cymbal player, but this was augmented on occasion. After the establishment of the Twelve Tribes in Palestine, the art made rapid progress under the Judges. Samuel established a school of prophets and musicians.

The Hebrew worship of to-day carries two representative banners, the German, and the Portuguese and Spanish. Polish, Russian and French have either been absorbed by those, or form small distinct sets by themselves.

Political feeling as well as a latent principle of caste, and perhaps a tithe or two of the envy common to all mortals, hinders amalgamation, each keeping to itself with a tacit feeling that at one time amounted almost to animosity.

In addition to this division is one growing out of a desire for reform, in opposition to a rigorous adherence to old customs.

Pure orthodoxy is an imported article. The somersaults to agnosticism by the Americanized edition of the race are apt to be abrupt and radical. The plea for reform grows out of the attendance of Jewish children upon our public schools and consequent association with Gentile customs. It is considered by some unadvisable to have the change so abrupt as to antagonize the youthful mind, and thereby cause departures from the Church. The compromise movement is sorely lamented by the strictly severe, who nevertheless contend that such is but a superficial and partial movement and not accepted by Israel proper.

Between these two is a large tract of reformation, denominated "Conservative," the intent of which is to favor God, man and tradition. Great liberties are taken with the liturgy, and the ritual is comfortably flexible.

No doubt still greater reforms would be instituted but for the extreme loyalty to forefathers, which among the Hebrews is a religion in itself. The Orthodox worship in synagogues, the Conservative and Reformed in temples. In addition are the Chebras (Hebras), small gatherings of the faithful, similar to our missions, who desire to maintain strictly the customs of the section of country whence they came.

Naturally this severance of ecclesiastical principle is reflected in the music of the churches with a corresponding lack of power and enthusiasm.

Still further is a slight strain between rabbi and cantor; the former, purely religious, desiring that the music shall be essentially worship, as simple and classic as possible; the latter, being musical, leaning naturally to the florid and grandiloquent. The earnest desire of all rabbis

is for congregational singing. This feeling is not in the nature of a strife however. Cantors and rabbis all over the country are studying measures for the wisest means of arranging the matter with satisfaction. Conferences from time to time have done much toward bringing and keeping opinion upon more simple bases.

Amongst other measures has been the formation of an association in the interest of congregational hymnals, and books of familiar tunes for use of the children in Sunday schools. This autumn Dr. F. de Sola Mendes, of the Forty-fourth street Temple, intends to use the Sunday school largely as a place of musical education by making the learning of church musical literature part of the curriculum, a usage already in practice in the Nineteenth street Synagogue. The teaching of Hebrew is made a feature of Sunday school instruction.

FANNIE EDGAR THOMAS.

(To be continued.)

Leipsic Letter.

LEIPSIC, September 26, 1893.

"*ASRAEL*," opera in four acts by Albert Franchetti, was given September 15 for the first time at the Neues Theatre. The text is very accommodating, giving the composer situations in heaven, hell and on earth; of love, hatred, passion, piety and revel. "*Asrael*" and "*Nefta*," angels, live in heaven in happy wedlock. "*Lucifer*" rebels against "*Jehovah*" and "*Asrael*" leaves his angel wife to assist in suppressing the revolt, but is taken captive by the devils. The opera opens with a scene in hell in which "*Asrael*" beseeches "*Lucifer*" to permit him to return to earth for one year. This request is granted on condition that he comes back with one soul. Heaven is shown in the second scene, where "*Nefta*" says farewell to the angels, martyrs, virgins and saints in order to take a pilgrimage to earth in the guise of "Sister Clothilda," for the purpose of saving her spouse. The opera continues in the third and fourth acts in Flanders. "*Asrael*," among other adventures, by unflinchingly returning the lightning glance of "*Lidora*," daughter of the "King of Brabant," is chosen by her as consort, which honor he declines, thereby incurring her bitter enmity. He espies "*Lidora*," a gypsy, is enamored of her, confesses it and flies with her, after having by magic caused the weapons to fall from the hands of the warriors that were ordered by the infuriated "*Lidora*" to seize him. Subsequently "*Lidora*," who has sought out "*Loretta*," instills suspicion and jealousy into her mind against "*Asrael*"; and when he, questioned by her in his sleep, confesses that his wife, "*Nefta*," is still uppermost in his mind, she pours the contents of a vial given her by the "Princess" over him. "*Asrael*," dying, is saved from the devils who approach to take him by "Sister Clothilda" and angels. Before being permitted to return to heaven "*Asrael*" must again learn to pray, having forgotten that in his subterranean experience. He accomplishes this feat in the last act and therefore immediately ascends to heaven, where he is united to "*Nefta*".

The great objection to most librettos of the new Italian school, that they herald marital infidelity ("Cavalleria Rusticana," "Pagliacci," &c.), is in no way overcome in "*Asrael*." It is surprising how many (including our critic), who lift their voices in reproach against woman's treachery in the above named operas, are entirely insensible to the contemptible insincerity of "*Asrael*." Though still susceptible to the charms of his wife, he falls in love with the Gipsy, and would have continued his relations with her had she not in jealous rage ended his earthly existence. Is not man's infidelity as nefarious as woman's? "*Asrael*," a contemptible, licentious and treacherous character, can in no way win our sympathy. In "*Nefta*" one has a beautiful picture of woman's devotion, of a self sacrificing and unselfish love. But it could not be called very intellectual love, else when she sees him skipping away with some other girl she would not fervently exclaim: "Thank Heaven, 'tis he; 'tis my '*Asrael*'!" The poor "*Devil*" is as usual again duped. Invariably in plays and operas he is depicted as gentlemanly and fair, carrying out scrupulously his part of the bargain; only to be worsted by angels and man. The more I see of the opera devil the more respect I have for him, and the greater a contempt for saints and others, who are constantly imposing upon the good natured fellow's credulity.

Hell and music in my opinion are not compatible. Mr. Franchetti's conception of hell is in the main piccolo and bass drum; otherwise the music representing the infernal regions is very chaotic. I cannot comprehend how in a place that is supposed to harbor misery, despair and agony there can be music. Music of all things is not adapted to express horror and horrible situations. Of course the version of hell in "*Asrael*" is rather grotesque and the music principally of a Bacchanalian character. But in consistency (and that is supposed to be the principal feature of modern opera) hell and music are incongruous. With little exception the music is very commonplace. For chorus work in this opera Franchetti shows the best aptitude. He however, greatly overdoes it. There is chorus upon chorus, and several creditable numbers are spoiled by a continuance of ensemble singing, in the course of which favorable impressions are dispelled. One entire part, that of "*Lo-*

retta," is very well carried out. Throughout that rôle is quite dramatic, quite consistent and singable. Beside this part the others pale into insignificance. That of "*Asrael*" has some good moments, but is not carried out uniformly well. The orchestration is ordinary and for the most part very noisy. Of style or personality one can scarcely speak. A little of everything is attempted.

The presentation was very good. The scenery, costumings and mountings generally were quite elaborate. Miss Von Vahsel, "*Nefta*," was in excellent voice, and acquitted herself highly satisfactorily. Miss Doxat fairly outdid herself. She invested her part with passion and grandeur, singing so magnificently that this alone would have atoned for attending the performance. Miss Osborne, "*Lidora*," did not appear to as good an advantage as in previous rôles, both as to singing and acting. Whether very much could be made out of the part by any one is however questionable. Mr. De Grach sang "*Asrael*" partly superbly, partly indifferently well. He is capable of some grand exhibitions in dramatic singing, and then detracts therefrom by successive imperfect intonations or faulty vocalization. The minor rôles of "*King*," Mr. Wittekopf, and "*Lucifer*," Mr. Knüpfel, were above comment. Conductor Panzer deserves great credit for his masterly work throughout. On the main the audience despite the spectacular displays seemed rather reserved. The opera will probably draw a number of times, principally because of the sensational features; but hardly enough to justify the expenditures and pains incurred for its presentation.

* * *

Mrs. Heink, from Hamburg, sang "*Ortrud*," and Mr. George Anthes, from Dresden, the title rôle, in "*Lohengrin*," September 21. The very favorable impression Mrs. Heink made at one of the Gewandhaus concerts last season was strengthened in opera. She asserted herself as a very superior artist. Her voice is round and full in the lower, clear and sympathetic in the middle and higher registers, and very well cultivated. Mr. Anthes has a remarkable voice, not a tenor but a phenomenally high, clear and mellown baritone. He enunciates clearly and sings with good method. His "*Lohengrin*" was very satisfactory, with the exception that his phrasings, especially in the first act, were badly cut up. The stronghold of the Leipsic opera was shown in Mr. Schelpner, "*Telramund*"; Mr. Wittekopf, "*King*"; Mr. Demuth, *Herald*. An improvement in baritones could hardly be made here. The above three are artists of the first rank. For Mr. Demuth a very brilliant future may safely be predicted. Mrs. Baumann sang "*Elsa*." She had many friends in the audience who applauded her.

* * *

Mr. Knüpfel, the young basso profundo of the opera, has made two contracts since last season—one for life and one for three years. A charming young lady and a preacher were the principal parties, besides himself, in the life contract, and Mr. Staegemann, director of the opera, figured as the second person in the other. Mr. Knüpfel was in demand by other parties for both contracts, but Cupid in one case and his judgment in the other caused the above results. Mr. Knüpfel is a very painstaking and conscientious artist, who lives through rather than acts his rôles. His voice is powerful and flexible and he sings with good, musical intelligence.

* * *

Franchetti is a scion of one of the wealthiest families in Italy. This calls to mind that Ferdinand Hiller is often quoted as having said that it is detrimental for young musicians to be in independent financial circumstances. A very ill-advised assertion. As in every other profession,

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in business, music requires capital. Talents must be cultivated, opportunities must be awaited, failures must be met with renewed attempts, and all this requires money. Just as in business, great talents often surmount all difficulties; but in doing that much of the energy that otherwise would be used for creative and interpretative purposes is wasted. That countless hardships, deprivations and disappointments are essential to the ripening of genius can hardly be arrived at by a logical conclusion. Spontaneity necessitates the industry of great musicians. Wealth would not have lessened the productiveness of Bach, Beethoven, Mozart or Wagner. One of the principal reasons that so few great artists are produced by eminent teachers is, no want of material (as inferior teachers claim), but because few students can study a sufficient length of time. Their means are exhausted and they must accept the first opportunity offered for earning a livelihood. While wealth, as in the case of Franchetti, can never buy genius, genius will be more productive when unhampered by pecuniary cares.

* * *

Professor Halir, from Weimar, will open the musical season here, giving two concerts, October 5 and 12, at the Altes Gewandhaus. He will play concertos by Beethoven, Brahms, Paganini, Spohr, Tschaikowsky and Lalo. Among others already announced are: D'Albert, two concerts; Rosenthal; Ernst Hungar, three song recitals, and Rud. Zwintscher, three concerts. The Philharmonic Orchestra, from Berlin, also contemplates a concert with Hans Richter. In celebration of its 150th anniversary the Gewandhaus begins the season with two festival concerts, October 19 and 20. At the first Schumann's "Paradise and Peri" will be given.

* * *

Another attempt has been made to induce Paderewski to visit Leipsic. His reply has not yet been received. He may have the Pleissenburg if he comes.

* * *

The Liszt Verein, thanks to the untiring energy of its eminent chairman, Prof. Martin Krause, will give the public some extraordinary musical events this season. Professor Krause's influence obtained for Felix Weingartner leave of absence to conduct one concert. Siegfried Wagner will come before the world as conductor of another. The three remaining will be conducted by Richard Strauss, from Weimar; Mr. Cowen, the English conductor, and Mr. Zumpf, from Stuttgart.

Among the pianists are Miss Remmert, Stavenhagen, Rosenthal and Sapellnikoff. Of singers, so far there have been engaged Miss Clara Polscher, Miss Fink, from Weimar, and Heinrich Vogl. Some other names of celebrated stars are withheld for the present, so as not to completely paralyze the public with the array of talent at the disposal of the Liszt Verein this season. If the above names are not sufficient to insure a subscription sale of every seat in the Albert Hall, the musical appreciation in Leipsic can not be rated very highly. The first concert is to be given the latter part of October.

* * *

D'Albert's second piano concerto has several times been placed in rather a false light. An unjust prejudice would be likely to result against the concerto with the public, if the belief becomes current that in it the piano is rather part of an orchestral composition than a distinctive solo instrument. This is emphatically not the case. It does not at all detract from the solo features of the piano that D'Albert treats it as one element and the orchestra as another; at times, so to speak, pitting the two against each other, now in mirth and playfulness, then in dissension and contest, varying tranquillity, sprightliness, majesty and tempestuousness. On the other hand it greatly individualizes the piano. D'Albert disdains the old-fashioned notions that the solo instrument must cease the moment the tutti begins. He eschews the bravura effects of working up each idea to a climax and then intensifying that by a sudden bursting out of the orchestra. In his second concerto a grand musical idea is manifest from beginning to end. He depicts a musical epic poem of which the piano is the hero. As in creations of erudition, the hero must battle, must overcome obstacles. But during all this the solo instrument is paramount and distinctive. The concerto is written in excellent appreciation of the technical requirements of modern pianists and the virtuoso, as well as the musician, can assert himself in the highest degree.

* * *

Carl Ress, formerly a member of the opera and for many years a vocal teacher, died suddenly September 20. He was highly esteemed by a host of friends and his loss is keenly felt by a large class of pupils. He was recently married for the second time.

* * *

When the doom to tear down the Pleissenburg has been executed and the remodeling of the Altes Gewandhaus is completed two more venerable historical monuments will have been effaced. In recent years Leipsic has rapidly grown cosmopolitan, and those who studied here ten years ago, upon their return would find themselves in a strange place. The Pleissenburg, one of the last landmarks, was the subject of much contention, but had to succumb to the practical. Fortunately the Saal in the Altes Gewand-

haus, where the historical concerts were given, will remain unmolested and be used, as hitherto, for concerts.

* * *

To those interested in vocal music in Germany the following, translated from the Preface by Augusta Göte to her edition of J. Concone's exercises, may be of interest: "Repeatedly I have had occasion to assert that in the last decades, during which we have been literally deluged with singing schools, the art of singing has constantly deteriorated. In the present day much is said and written on the subject, but very little accomplished. In the first place we lack the great masters of song of former times, who could illustrate in practice what they taught theoretically; then the public, as well as managers and many critics, now laud quantity in preference to quality. As long as a voice, even when devoid of whatever cultivation, is applauded in opera, yes, even in concert, for its power, an overwhelmingly small number of thoroughly artistic natures (still more rarely the less gifted) will aspire to acquire an artistic method. * * What students sing is always a secondary consideration; how they sing, the

AUGUST GUSSBACHER.

London Letter.

LONDON, September 23, 1863.

THE Royal Choral Society, which gives its concerts at Royal Albert Hall under the direction of Sir Joseph Barnby, will give a series of ten concerts, commencing November 2. Eight of these will be subscription concerts, and the other two performances will be "The Messiah" on New Year's Day and Good Friday.

The evenings of the performances will be Thursdays, instead of Wednesdays as heretofore, and the following works will be performed: Berlioz' "Faust," on November 2, with Mrs. Moran-Olden, Ben Davies, Edward Epstein and Henschel as soloists; "Israel in Egypt," on November 23, and Händel's "Jephtha," on December 7, for the first time by this society, with the additional accompaniment written some time ago by Sir Arthur Sullivan, and solos will be taken by Miss Margaret Hoare, Miss Agnes Janson, Lloyd and Norman Salmond; the "Golden Legend," January 18; "The Redemption" on Ash Wednesday; Gounod's "Mors et Vita" and Rossini's "Stabat Mater" March 1; Dr. Mackenzie's "Bethlehem," which will be the only novelty of the series, on April 12, and "Elijah" at the last concert, on April 26.

Mr. Mancinelli, the well-known conductor, is now engaged on writing the music to a sacred cantata.

The Promenade Concerts still continue to draw good houses, and the excellent programs arranged by Mr. Cowen, which receive such conscientious rendering by his well equipped orchestra, led by this perfectly competent and painstaking conductor, are certainly appreciated by the public.

Mr. Farley Sinkins & Co. have done all in their power to make these entertainments high class, and I hope that they will be rewarded by financial success, though there cannot be much of a margin, even with full houses, after deducting the heavy expenses, with prices of admission so very low.

On Monday evening Mr. Sims Reeves appeared the second time and sang "When other lips" and "Bay of Biscay." Among other vocalists Mrs. Giulia Valda gave a masterly rendering of "Ah fors è lui" ("Traviata"), and she also sang "Carita" (Tito Mattei). Mr. Oudin sang "Alia Stella Confidente" (Robandi), with violoncello obbligato, and "Medge" (Gounod). The orchestra played: Overture, "Euryanthe" (Weber); allegro from symphony No. 8 (Beethoven); Entr'acte, "Lohengrin"; rhapsody (Liszt); ballet music, "Robert le Diable," and selection from "Mignon."

On Tuesday night the orchestral part of the program was: Overture, "Egmont" (Beethoven); "Invitation à la valse" (Weber-Berlioz); ballet music, "Reine de Saba"; overture, "Gazza Ladra," and selection from "The Gondoliers."

Wednesday, classical night, the orchestral program included: Overture, "Calm Sea and Prosperous Voyage," (Mendelssohn) and "Anacreon" (Cherubini); Entr'acte "Rosamunda" (Schubert); symphony No. 7, in A (Beethoven), and a selection from "Ernani."

I think that it was Miss Palliser's first appearance at these concerts, and she was warmly received in her "Deh, vieni non tardar" ("Nozze di Figaro"), and waltz "Nella Calma" ("Romeo and Juliet"), responding in the second number to an imperative encore with some French song. Mrs. Belle Cole, who is very popular with the public here, sang "A Holiday on the Rhine," (Schumann) and "The Valley by the Sea," a new song by Stephen Adams, sung for the first time in public, dedicated to her, responding to the inevitable encore with the oft repeated "Genivieve."

The feast for the Wagnerites on Thursday night was: Overtures, "Meistersinger" and "Tannhäuser"; prelude, "Parsifal"; "Siegfried Idyll"; prelude to Act III.; "Meistersinger"; march, "Tannhäuser"; "Ride of the Walküre," and selection from "Faust." Among the vocal solos was "Elizabeth's Greeting," by Miss Palliser.

Mr. Sims Reeves appeared again last night and gave

"My Pretty Jane" (Bishop) and one of his greatest favorites "The Requital" (Blumenthal), while the instrumental selections from English composers were: Overture, "Paradise and the Peri" (Bennett), music to "Hypatia" (Parry), serenade "Espagnole," by Mr. Betjemann, who conducts the last part of the program; "Overture di Ballo" (Sullivan) and selection from "The Grand Duchess."

To-night the program announced includes Mozart's symphony in G minor; gavot, "Mignon"; selection, "I Pagliacci"; overture, "Oberon," and selection from "The Mikado." Next Monday and Wednesday evenings we are promised the production of "Samson et Dalila," probably conducted by Mr. Saint-Saëns himself, and on Thursday evening they purpose giving a "Humorous Night," when the program will consist of musical jokes and humorous songs and pieces.

Mr. Harry Dacre, who wrote "Daisy Bell," is now at work on a comic opera, and is also composing a musical comedy in two acts for Mr. Edgar Ward.

Mr. Dacre has written a large number of songs, some of which show a rare gift of melody, that probably has been developed by travel, as he has lived in New York and Australia and visited Germany, Italy, Arabia, India and Egypt.

After hearing Mr. Emilio Pizzi's new one act opera, "Gabriella," written for her American tour, Mrs. Patti conveyed her endorsement of it by the following telegram: "Have heard Pizzi's opera and am perfectly enchanted with it. So is Mr. Arditi, and we predict a grand success." This young composer, though only just thirty, has already laid claim to fame by some of his earlier compositions; a one act opera written when he was only twenty-three took a prize in Milan, and two years later he captured the admiration of the Florence public with an orchestral work; but his greatest success came when his grand opera "William Ratcliffe" secured for him a prize of 5,000 francs at Bologna. Mrs. Patti prophesies that Mr. Pizzi will be one of the greatest composers of his time. FRANK VINCENT.

College of Organists.

Mr. R. D. Limpus, anticipating the great advantages that would result to organists from association, took the initiative in forming a "Society of Organists" by convening a meeting of a considerable number of the profession in the latter part of 1863. At this meeting a committee was appointed to consider Mr. Limpus' proposal and means of carrying out his suggestions.

After receiving hearty endorsement from a large number in the profession, they called a meeting at Exeter Hall on March 12, 1864, when they formally organized the "College of Organists" with the following objects, viz.:

1. To provide a central organization in London of the profession of organists.
2. To provide a system of examinations and certificates for the better definition and protection of the profession, and to secure competent organists for the service of the Church.
3. To provide opportunities for intercourse among members of the profession, and the discussion of professional topics.
4. To encourage the composition and study of sacred music.
5. To do all other lawful things as are incidental to the attainment of the above objects.

In 1877 the college was enrolled as an incorporated company, and in a short time it will receive the grant of a royal charter. This institution occupies a unique field and has a liberal patronage from members of this branch of the profession from all over the world and all shades of opinion.

It gives two diplomas, associateship (A. C. O.) and fellowship (F. C. O.), and the examinations for these are held at the college in January and July of each year. They are quite as stiff as the Mus. Bac. examination at the universities and cover the following subjects: organ playing, transposition, general knowledge of the organ, harmony, counterpoint and composition, sight reading, orchestration con-

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struction of the organ, choir training and general musical knowledge.

Prizes are offered to the members for the best organ composition, and at intervals for the best hymn tunes, morning, evening or communion service; the best essay on a musical subject and for other objects.

The Meadowcraft prize of 8 or 16 guineas for the best anthem, with organ accompaniment, words to be selected from the Holy Scriptures or Book of Common Prayer, is open to all composers (not necessarily members), and last year was won by Dr. F. J. Sawyer, F. C. O., of Brighton, with his "Soli Deo Gloria."

Opportunities for intercourse are afforded the members by the delivery of lectures, reading and discussion of papers, soirees, conversazioni, &c. The regular meetings for these purposes are held on the first Tuesday of each month, from November to July, and other meetings are frequently held during this period in their magnificent rooms in Hart street, near the British Museum. The annual fee is 1 guinea, and there are now over 1,000 paying members, including some in America, on the Continent and in the Colonies.

The subscription entitles the members to the privilege of playing on the organ, use of the large library, which has over 2,000 books and pieces of music, a copy gratis of the "Musical News" (weekly), which virtually is the official organ of the college, and use of the register, through which many engagements are secured. Among the papers read before the college last year were "Combination Movements," by Thos. Carson, the eminent inventor of organ mechanisms; "Psalm Accompaniments," by Mr. F. G. Webb; "The Ethics of Art and Particular Those of Music," by Mr. F. Dunkley, F. C. O.; "The Composer's Intention," by E. F. Jaques; "The Growth of Music from St. Augustine to Bach," by G. R. Ceiley, A. C. A.; "On Choir Training and Subjects Connected Therewith," W. de Manby Sergison, and the last lecture of the season was "Harpsichord Music," with musical illustrations, by A. Trickett, F. C. O.

For the winter F. C. O. examination the solo playing tests were, Bach's sonata for organ No. 1, Merkel's sonata No. 5, Silas' fantasia in E minor, and for the corresponding summer examination, Bach's "Passacaglia," Mendelssohn's prelude and fugue in D minor, and H. Smart's postlude in E flat.

The college has annually gained strength and influence both artistic and financial, and each succeeding year shows marked evidence of increasing usefulness and solid prosperity.

The "College of Organists" is the most popular musical institution in London, as nearly all of the leading members of the profession have the A. C. O. diploma, and under its banner the representatives of the great musical institutions of the metropolis meet and join hands in carrying on the noble work of popularizing the art and raising the standard of music in England. They have been able collectively to put down fraud, and have stimulated a healthy activity among organists who are now doing much better work than ever before, and many of whom are exerting an influence of the largest and widest reaching character over the community.

To mention the names of those who have contributed to this result would be to enumerate those musicians who have taken a leading part in music here since its organization, but to the Honorary Secretary, Dr. E. H. Turpin, the College owes a great debt of gratitude, as it has been his constant supervision during the last 18 years that has contributed largely to the wonderful success and utility of this noble institution.

LONDON, September 30, 1898.

The new Gilbert & Sullivan opera, entitled "Utopia (Limited); or the Flowers of Progress," is down for production on October 7, at the Savoy. The plot is laid on an island in the Southern Pacific, where the inhabitants resolve to imitate the English in their customs and living.

In the first act the king's daughter returns home after a thorough course of training at Girton, where she acquires a knowledge of the elements that have made the power, success and happiness of the English nation, and immediately reorganizes their society on English principles. The second act shows the utter hopelessness of her task when the king holds a drawing room, modeled after the real thing at Buckingham Palace, and insists that every detail shall be carried out in full.

The first act is laid in a palm grove on a tropical island. Act 2.—Throne room in "King Paramount's" palace. The caste is made up as follows: "King Paramount," Mr. Barrington; "Scaphio" and "Phantis" (two wise men), Mr. Denny and Mr. Le Hay; "Tarara" (the public exploder), Mr. Passmore; "Calynx" (a courtier), Mr. Haswell, and also the imported "Flowers of Progress"—"Captain Fitzbatteaxe" (of First Life Guards), Mr. Charles Kenningham; "Sir Bailey Barre, Q. C.," Mr. Blackmore; "Lord Dramaleigh" (a Lord Chamberlain), Mr. Scott Russell; "Mr. Blushing-ton" (a county councillor), Mr. Ralland; "Mr. Goldbury" (a company promoter), Mr. Scott Fisher; "Captain Corcoran, R. N.," Mr. Gridley; "Princess Zara," Miss Nancy MacIntosh; the Princesses "Nekayah" and "Kalyba" (sisters to "Zara"), Miss Florence Perry and Miss Emmie Owen;

"Lady Sophys" (their gouvernante), Miss Rosina Brandram.

Mr. Henschel, under the concert direction of Mr. Daniel Mayer, has formally announced the programs of some of the coming London Symphony Concerts, and while rich in good things contain only one novelty—Paderewski's "Polish Fantasia," for piano and orchestra. The first concert, November 8, will include a "Faust" overture (Wagner), concerto for violin, in G minor (Bruch); symphony No. 1, in C minor (Brahms); Romance for violin (Svendsen); "Klingsor's" Enchanted Garden and the Flower Maidens, from "Parsifal" (Wagner). Soloist, Miss Frida Scotta.

Wednesday, November 22—Overture, "Francesca da Rimini" (Goetz); concerto in A minor, for piano (Schumann); symphony in G, No. 13 (B. & H.) (Haydn); "Polish Fantasia," as above mentioned, played by the composer, and "Kaisermarsch" (Wagner).

December 8, Miss Beatrice Langley is announced to play Spohr's concerto for violin in D minor, No. 9. This young lady makes her first appearance here in concerto for violin and orchestra No. 1 in G (Max Bruch) at the Crystal Palace concert November 11, and comes to London with strong recommendations. The orchestral numbers will include symphony in C, "Ocean" (Rubinstein) and overture "Tannhäuser." Miss Brema will be the vocalist. January 11, Mr. César Thompson appears as solo violinist in Brahms's concerto in D and selections from Bruch and Paganini, and Mr. Henschel's forces will render "Procession of the Gods into Walhall Rheingold;" Schubert's symphony in B minor, "Unfinished;" "Seigfried's Journey to the Rhine," "Götterdämmerung." February 8, In Memoriam Richard Wagner: Prelude, "Parsifal;" Good Friday's Spell from "Parsifal;" symphony in E flat, "Eroica" (Beethoven); prelude and "Isolde's Leibestod" from "Tristan," and "Walkürenritt."

February 22, Waldweben, from "Siegfried," Introduction to Act III., Dance of Apprentices, Procession, Homage to Sachs, &c., from "Die Meistersinger," a piano concerto in E flat (Beethoven), and a choral symphony by Beethoven. Mr. Henschel's choir will assist, and Miss Ilona Eibenschütz will be the soloist.

March 8. Prelude to "Lohengrin," symphony in B flat No. 1 (Schumann), overture "Leonore" No. 3 (Beethoven), "Siegfried" Idyl, and Moszkowski's violin concerto. Soloist, Émile Sauret.

April 5. A Beethoven concerto, including overture "Coriolanus," concerto for piano in G, No. 4, and symphony in D minor, No. 9 (choral). Mr. Leonard Borwick, solo pianist, and Mr. Henschel's choir will also assist. This choir was very successful last year, and it seems a little strange that they should only appear twice during the series.

Messrs. Chappell & Co. announce their season of Monday Popular Concerts at St. James' Hall, to open October 16, and the Saturday Popular Concerts on October 21.

Mr. F. H. Cowen's opera "Signa" will appear at the Dal Verme Theatre, Milan, the last week in October, and Mr. Cowen goes on to Italy to superintend its production immediately after the Norwich Festival next week, when his dramatic legend, the "Water Lily," will be produced for the first time. Other novelties of the festival will be Paderewski's "Polish Fantasia" above mentioned and played for the first time in this country; Mr. Gaul's "Una," a cantata, having for the subject the well-known episode of Spenser's lion-guarded maiden; Mr. J. F. Barnett's "Wishing Bell," a short work for female voices, and an orchestral symphony by Mr. Edward German. In addition to these the program also includes "St. Paul," "Golden Legend," "Judith" (Dr. Parry), and "The Messiah." The principal vocalists are, Albani, Mrs. Helen Trust, Miss Anna Williams, Mrs. Belle Cole, Miss Marian Mackenzie; Messrs. Lloyd, Ben Davies, Henschel, Pierpoint, Brockbank and Salmon. Paderewski and Sarasate will be the instrumental soloists, and Mr. Randegger will be the conductor, with Mr. Betjemann as leader of the orchestra.

Mr. Edward C. Dunbar, well known in America, has composed a new operetta called "The Merry Blacksmith," founded on Longfellow's popular poem, which was brought out with success at the Vaudeville.

"La Mascotte" will be withdrawn from the Gaiety on October 7 to give place to the new burlesque "Don Juan," and negotiations are in progress to transfer it to another theatre, as it is drawing such large houses.

On Monday night Saint-Saëns' opera "Samson et Dalila" was given in England for the first time, on the concert stage at the Promenade Concerts.

Rather a small house gathered to hear this grand work. The composer was not present, and the music of the title roles, instead of being interpreted by the grand artists promised, was sung by two young and unknown singers, Miss Edith Miller and Mr. Bernard Lane, both of whom had forty-eight hours to prepare themselves for their serious tasks. To Mr. Oudin alone can praise be given for his most artistic rendering of the music of the "High Priest." The chorus was unevenly balanced and not up to their work, while the orchestra would have benefited by a few more rehearsals. To Mr. Cowen much praise is due for his conducting the performance with skill and alertness under such adverse circumstances.

On Tuesday night Mr. Sims Reeves sang "The Bay of Biscay" and "Good-By, Sweetheart," and Herr Schönberger played Saint Saëns' concerto.

On Wednesday, classical night, the orchestra played overture, "Der Freischütz"; Cowen's popular "Scandinavian" symphony and selection from "Mignon," and on Friday, Wagner night, overtures, "Rienzi," "Flying Dutchman" and "Tannhäuser"; prelude and entr'acte, "Lohengrin," introduction Act III., "Meistersinger"; prelude, "Parsifal"; introduction and closing scene, "Tristan," and "Ride of the Walküre."

On Thursday, humorous night, the program included Haydn's "Farewell Symphony," Mozart's "Village Musicians," Haydn's "Toy Symphony," Glinka's "Kamarinskaya," and Gounod's "Funeral March of a Marionette." The new incidental music composed by Mr. Edward German for "The Tempter," the new Haymarket drama, consisting of an overture and three entr'actes, overflows with melody and expresses in the language of music most artistically the nature of the play, and undoubtedly is destined to become as popular as the music to "Henry VIII."

DR. E. H. TURPIN.

Few men who believe in the catholicity of art have the varied natural talents necessary to carry out the suggestions that are the result of the present development in every branch of the art to-day, but more especially in music. Dr. Turpin has been singularly gifted in this direction, and while necessarily confining himself principally to music his practical knowledge of the sister arts has enabled him to borrow extensively, arguments and suggestions from and make comparisons with the other arts in his teaching.

He was born at Nottingham May 4, 1835, and at an early age commenced the study of not only the piano, but in their turn all of the instruments of the orchestra and military band, developing considerable skill in some instruments and gaining a practical knowledge of them all.

During the years of early manhood he also studied composition, literature, the languages, and fitted himself under a competent instructor for a lecturer and public speaker.

At the age of thirteen he was appointed organist in his native town, where he remained in that capacity until he located in London in 1857, and has since played here in both English and Roman Catholic churches, holding one position thirty-three years, and being one of the most popular organists in England.

His practical knowledge of the construction of the organ and all its possibilities, as shown in his compositions for that instrument, have brought him many engagements to open new organs and also to give organ recitals from all over the country. He is in great demand as a judge at the Welsh Eisteddfodau, festivals, conventions and all places of musical competition for prizes, and has gained an enviable reputation for giving an independent and exhaustive criticism. He has done a great deal in coaching men for their higher examinations, and is frequently consulted by composers to get his practical criticism before having their works published.

He has been on the board of examiners at the Royal Academy of Music, College of Preceptors, Trinity College and many others, both educational and examining institutions that confer diplomas and degrees.

Last year he was unanimously elected as principal of Trinity College, and under his able direction this rapidly rising institution will receive a fresh impetus.

He has had considerable experience in conducting choral societies, perhaps the most important being the Cardiff Eisteddfod in 1883.

Among his various occupations Dr. Turpin found time to wield the editorial pen as editor of the "Musical Standard" for some ten years, besides doing editorial work on and contributing to other journals. His compositions include a cantata, "Jerusalem," a Stabat Mater, several overtures and symphonies, "A Song of Faith," anthems, services, hymns, songs, piano music and a march for military band in manuscript. Among his popular compositions for the organ are an "Impromptu in C," a "Musette in G," various andantes and allegros and notably fantasies on "Vesper Hymn," and "German Hymn" on a theme by Weber, in which a large variety of organ effects are employed, besides fugues and other pieces of a more scholastic

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type. All of these are used largely here for organ recitals, as they give full scope for tone color and orchestral effect.

As honorary secretary of the College of Organists for the past eighteen years he has accomplished a great and enduring work, and the earnest, conscientious service rendered music by taking the initiative in helping forward a union between all the musical institutions, working under responsible bodies of men, interested in building up the true art on the non-(personal) profit system, has had a fundamental and lasting influence in raising music to the high standard attained in Great Britain to-day.

FRANK VINCENT.

Dresden Letter.

DRESDEN, September 25, 1893.

ON one of the hottest days last month, August 28, the prize opera, "Evanthia," by P. Umlauf, was brought out for the first time in Dresden. The work achieved only a succès d'estime, or let us rather use the wit of Hans von Bülow—a "fiasco d'estime"—for it was not given but three times with "artificial" success, and it seems very uncertain whether the opera ever—if so how soon it will see the lamplight (it cannot very well see the daylight)—again in the capital of Saxony. The performance, however, surpassed the highest expectations; the opera was magnificently sung under Schuch's lead, all our best soloists, such as Malten, Scheidemantel, Authes, &c., and last, not least, the Royal Orchestra taking parts in it. As for my private opinion of the work it so thoroughly corresponds with that most brilliantly written and impartial criticism of Mr. Otto Floersheim, of New York-Berlin, which criticism only some weeks ago appeared in the columns of THE MUSICAL COURIER on the occasion of the Gotha-Musterafführungen, that I could but quote his terms, which of course in this case is useless. Most of the Dresden critics treated Mr. Umlauf in a very kind way, almost too kind in my opinion, but I suppose the composer and the prize judge, Mr. Schuch, were highly pleased with the praise.

The next event within the walls of the Opera House was the celebration of the twenty-fifth anniversary of Schuch's activity as an orchestra leader, on which occasion our most beloved and appreciated conductor had plenty of opportunity to behold how greatly the Dresden public is attached to him; there was simply no end of tokens of sympathy—flowers and wreaths and presents bestowed upon him, not to speak of the drowning applause with which he was received. Mr. Schuch on this evening directed "Fidelio," which lately had been studied again with a new set of soloists: Mrs. Wittich, "Fidelio"; Miss Bassenberger, "Marcelline"; Mr. Perron, "Pizarro," and Scheidemantel, the "Minister." Decarli, "Rocco," and Erl, "Jaqino," were well known from the previous performances of long ago. Mrs. Wittich was greatly applauded, though she cannot make one forget Miss Malteau's exceptionally beautiful, comprehension and most perfect interpretation of this passionate rôle. Authes as "Florestan" was also new to the Dresden public. Both his action, outward appearance and musical delivery were good, although it is to be expected that this eminent singer at each performance will grow still more intimate with the practical details of the part.

A Wagner cyclus has been going on lately, which differed from the Munich cyclus in this respect, that Dresden "labored" in the most exquisite way without guests, which Munich did not do. The Dresden Wagner operas are model performances as good as any, and we have all reason to be proud of our Wagner singers: Malten, Scheidemantel and Authes. The only member who is not a "model" Wagner singer is Gritzinger—"Tristan" and "Tannhäuser." Great pity that we cannot boast of a "Tristan" to match our "Isolde," Malten, who therefore is, in the most literal sense of the word, matchless.

The concert season will soon begin. Friday next, September 27, a charity concert is going to take place. We shall hear Scheidemantel in some lieder by Rubinstein and Brahms; this means to say that every ticket will be taken. Mr. Authes, Miss Bassenberger and other celebrities will assist. For October 13, Miss Emmy Teleky, the Hungarian beauty, has planned her concert. She will be assisted by Birrenkoven and Mary Krebs.

A new composition by Emil Feigerl, suite G minor in four movements, for violin and piano, which was played (MS.) with so great a success last winter in the Taukünstlerverein concert, is soon to appear in print ("Leipzig-Kahnt"), which will be welcome news to all lovers of new, good chamber music. Mr. Feigerl, concert master of the Royal Orchestra, is also a highly accomplished teacher of violin in Dresden.

Anton Rubinstein has arrived and taken his residence in Hôtel Europäischer Hof. Intimate friends of Miss Natalie Haenisch lately met with him at a small party given by her, on which evening the celebrated master was eagerly playing—not the piano—but whist.

The well-known singer Miss Elisa Kutscherra has been engaged for Dresden, and will soon appear on the stage as "Carmen" and "Mignon," which news is greatly welcomed in Dresden, as we have not for a long while heard any good performer of these parts.

A. INGMAN.

Occasional London Letter.

LONDON, September 22, 1893.

A DINGY sign at the end of a dingy passage off a dingy street is not apt to attract much notice. We are all of us disposed to

Give to dust, that is a little gilt,
More land than gilt o'er dusted.

But as this sign bore the name I was looking for I turned from the street and found myself in one of the quaintest of warerooms I have ever seen. Let me go back a little, however.

One day I saw a big house thrown open and crowded with inquisitive persons of various classes. I knew by the posters that an auction was on. I entered just in time to hear the auctioneer put up a grand piano, which was knocked down to me. So pleased was I with my purchase that I set out to find the maker of it.

I had read in my musical histories that Robert Wornum invented the cottage piano (known in America as "upright") in 1811, and that the same inventor had taken out a patent for the now universally adopted check action in upright pianos in 1826. But I had put the name of Wornum down on the list of piano makers of the past, along with Cristofori, Schroeter and Silbermann. I was mistaken. The firm of Robert Wornum & Sons still exists, as the dingy sign at the end of the dingy passage off the dingy street will prove. This house was established in 1777. One of the peculiarities of this establishment was and is NOT to advertise.

Mr. Wornum must therefore be prepared to answer such a question as this which an intending buyer put to him recently: "Do you use the check action in your pianos?"

"Yes, madam," said the salesman; "we invented it nearly eighty years ago." The next customer will probably ask: "Is this action as good as the French action?" Wornum's action was so highly esteemed by the French that Camille Pleyel took it up. He made such fine instruments that there was soon a great demand for them in England. Wornum's action introduced by Pleyel in England is now known here as "the French action." German and American makers use the same Wornum principle. This shows that business enterprise is of more value to the individual (though not to the world) than original inventive genius. The whole musical world benefits by Wornum's invention. The piano manufacturers who took hold of it and pushed it got rich. The inventor of it, who did not advertise it, gets his name in a "History of the Piano."

Very clever mechanics and inventors were these two men, Robert Wornum and his son Alfred. Their grand piano has the hammers placed above the strings, striking down. The soundboard has no unsupported side, as it must have when the hammers have to strike through a slit in it up to the strings. The first Wornum grand had the hammers below, the strings next and the soundboard on top. This was so difficult to string or repair that it was given up.

The present firm are now making instruments with the soundboard between the hammers and the strings after the system adopted everywhere. But the hammers are turned completely around. The felt part of the hammer is nearest the player, and the butt of the hammer farthest away from him. The action does not come out under the music rack, but through a door in the side of the case. "It is a settled principle with this house," said the manager to me, "to do everything as different from the other houses as possible. Would you believe it, that our ledgers begin at the end and turn toward the front?" As I came through the passage back to the street I met two nurse girls taking care of two little children. One of the babies looked up at my shining silk hat and said, "Papa." Of course I blushed, but I don't see why the two nurses should titter. It's very unpleasant to be laughed at like that; isn't it? Being modest, I took no notice of the proffered relationship.

An ambitious piano pupil of mine, the possessor of a remarkably hard, close-knitted hand, which lack of practice had developed into a most unpliant condition, took it into her head to have the tendons which bind together the third and fourth fingers (Continental fingering) severed. The result was not satisfactory. I cannot recommend it, although the left hand certainly did gain somewhat in spread. The right hand, however, would not heal for some time. When it did a great mass of scar tissue made its appearance. This swelling only served to tighten the skin on the back of the hand, making it stiffer than ever. Supposing the operation had been successful, would she have become a pianist? No! Beginning when a child, and beginning and continuing the right way are what give one a technic.

By cutting a tendon you destroy the equilibrium of the hand as a whole. You disturb the relationship that one muscle has with the other. It will take many months of hard work to establish the balance among the muscles. A child does more than get control of his muscles. He develops the bony structure of his hand as well.

If, then, having the tendon cut would alter the skeleton and develop the right muscles in the right way as well, I would say, have it done. But it does no such thing,

CLARENCE LUCAS.

The Local V. P.—John Towers has been appointed local vice-president for the New York State M. T. A.

Music in Boston.

BOSTON, October 8, 1893.

"AND I could come every afternoon of my life to look at the farmer's girl boiling her iron tea kettle and baking shortcake." So sang Walt Whitman, and so could we all come (or go) under certain conditions. And so could I go every night to hear Florrie West in "Prince Pro Tem" sing of her adventures with John James O'Reilly, and how she kissed him "before he went home." I hear that some fall a-groaning at the sight and call for an ounce of civet; but her song is nature for all that. The musical season is not yet really open; if it were I should talk of Miss West's temperament, which is well developed; her sense of local color, which is keen; and her tone production, which very likely might be harshly criticised. Let us for once accept a song in the spirit in which it is given; let us confess to a few minutes of honest enjoyment; and above all let us envy John James.

The new second act of "Prince Pro Tem" is merely an enlargement of the variety business introduced in the first version. The minstrel show with the burlesque male quartet and throat sprayers is good, and it is a relief to miss the scene between unhappy "Armand" and "Camille," the coughing lady. Miss Bull is no longer seen; as someone remarked, she was the "Princess Pro Tem." The dance of the Brownies is stupid, and I cannot forgive their butchery of "Little Johnny Dugan." For I like "Johnny Dugan," that "Celtic ideal." Is there no primeval notion of justice, of natural morality in these lines:

To course you know it wasn't right to do what Dugan done;

To rob McCarthy's home and be a burden to his life.

There must be compensation when the judgment day does come!

If I was Johnny Dugan I'd get him another wife!

I suppose all this shows a low taste, but after October 15, with hair pleasingly combed and with smug, set faces, our concert goers will listen to the songs of Johannes Brahms, and to the more radical songs of Schumann and his imitators; and it will then be time to talk of art in its "highest and noblest" forms. To me there is art in "Johnny Dugan"; it is real, it is human; and so there is art in the performance of Florrie West.

Miss Jenny Corea, a young woman with an incisive voice and a confident delivery, is now the chief singer in "Prince Pro Tem," and the performance gains in a measure thereby.

Farce comedies and musical comedies all year apparently for a male quartet; many of these quartets suggest the idea that when singers are not welcome in other quarters they band themselves together in groups of four to wreak revenge on the unappreciative public. The quartet that appeared for the first three weeks in "Prince Pro Tem" was a vocal street band in matters of pitch and gen-

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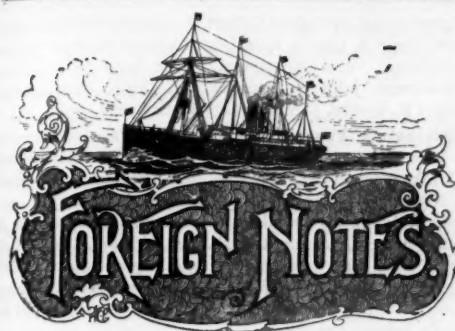
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The London Season.—On October 14 the regular London music season will begin with the production of the light opera "Miami" at the Princess's and the commencement of the Saturday concerts at the Crystal Palace and of the Sarasate concerts at St. James' Hall. On Monday, October 16, the Monday Popular Concert season starts, and during that week the Cheltenham Festival will take place. The last week of October will be devoted to the Bristol Festival. Here again there are no novelties, but the chief works to be performed are "Samson," the "Hymn of Praise," Schumann's "Paradise and the Peri," Berlioz' "Faust," Rossini's "Stabat Mater" and Händel's "Messiah," together with some miscellaneous selections. Mr. Paderewski will on October 31 give his only recital at St. James' Hall, and the Chamber concerts of the Musical Guild will commence. The season of the Albert Hall Choir will begin on November 2. The London Symphony Concerts will begin on November 8, and this year there will be no novelties, the programs being made up of standard works, including at almost every concert some important work by Wagner. In the course of the season, however, Mr. Paderewski will play that "Polish Fantasia," of which before the winter closes we bid fair to have fully enough, and Mr. César Thomson will make his débüt. The London Ballad Concerts will commence on November 29, and it is also in contemplation to start in November a series of orchestral concerts at the New Queen's Hall, under the direction of Mr. Cowen.—"Figaro."

Norwich Festival.—The first day of the Norwich (England) Festival will be devoted to Mr. Edward German's symphony in A minor, and Sullivan's "Golden Legend." The symphony is "abstract" as distinct from "program" music, and in it the young English composer has taken a higher flight than in his first symphony on other days. Mr. Paderewski will introduce his new Polish fantasia for piano and orchestra, and Mr. Gaul's new cantata, "Una," will be produced. "Una" is of course based upon an incident in Spenser's "Faerie Queene," in which the "Red Cross Knight" and the "Lady Una" knock at the Magician's door, and the "Knight" is by sorcery diverted from his allegiance. The Lion, however, faithfully guards the disconsolate "Una," and the "Knight" is ultimately rescued by "Prince Arthur." There are two orchestral movements in this work and several choruses, while the forest scene has enabled the composer to give us some excellent pastoral music. Dr. Horace Hill's "Yew Barrow" overture, which will be one of the novelties at the Crystal Palace in the winter, is also included in the Norwich program.

Finally there will be produced Mr. J. F. Barnett's new cantata, "The Wishing Bell." This work which is set to a libretto by Miss Jetta Vogel, is for female voices only.—"Figaro."

Luckily He Wasn't.—David, the artist, when not painting, amused himself by scraping an old fiddle, which he did abominably. He would insist on playing for every visitor, and often exclaimed, "Oh, if I had only been born a violinist!"

"Little Lohengrin."—A parody on "Lohengrin" called "Le Petit Lohengrin," words by Fabrice Carré, music by Louis Varney, will be produced in Paris this winter.

Berlin Philharmonic.—New works to be given during the coming season by the Berlin Philharmonic are Rubinstein's sacred opera, "Moses"; two cantatas, "Feuerreiter" and "Elfengesang," by Hugo Wolf, and "Heldenklagen," for soli, chorus and orchestra, by Wilhelm Berger.

Change of Address.—Prof. B. Rollfuss' Academy of Music has been transferred from 2 Walpurgis Strasse to 6 Ferdinand Strasse, second floor, in Dresden.

A Ghost That Walked.—Antoinette Sterling was in New Zealand when her husband died in Adelaide. She told an interviewer that she distinctly saw him enter the room and embrace her.

Lemmens-Sherrington.—Lemmens-Sherrington is now at Brussels with her daughters. She is to teach at the new Royal College of Music at Manchester in the winter.

The Kinds of Organists.—Mr. J. N. Hardy, organist of Wakefield Cathedral, says there seem to be

six kinds of organists: (1) Those who expressed both themselves and the composer; (2) those who expressed the composer alone; (3) those who expressed themselves alone; (4) those who caricatured both; (5) those who expressed other people's views, and (6) those who expressed nothing at all!

Legitimate Criticism.—Dr. Joseph Summers, of Melbourne, brought a libel action against the "Melbourne Age" for their report of a concert of his, which began as follows: "Although Haydn opens his oratorio, 'The Creation,' with a representation of chaos, he is not supposed to have intended this description to apply to the entire work; and this fact seems to have escaped the notice of the organisers and managers of last night's concert." The remainder of the report criticised the rendering most severely. Witnesses were examined on both sides, and Judge Casey ultimately decided that the remarks were legitimate criticism, and gave a verdict for the defendant.

Carl Sommer.—Mr. Carl Sommer, who a little while ago had a difficulty with Dr. Wlassak, of Vienna, is now engaged at Breslau.

Schlaffenbergs.—The Breslau tenor, Schlaffenberg, has been engaged to create "Siegmund" in the "Walküre," at Milan.

Langer.—Capellmeister Langer, of Mannheim, the composer of "Murillo," and reviser of Weber's "Silvana," has completed a three act opera, "The Piper of Hardi." It will be produced at Stuttgart.

Adolph Müller.—A new opera, "Der Charlatah," has been composed by A. Müller. The text is by Paul Schönthau. It will be the second novelty of the season in Vienna, and will be afterward produced at the Friedrich Wilhelmstadt Theatre, Berlin.

The Russians in Paris.—The Russian visitors to Paris are to be entertained at the Opéra with acts from "Hamlet," "Salammbo" and "Faust," or the world, the flesh and the devil.

Deidamia.—The opera "Deidamia," by Henri Maréchal, produced at the Paris Opéra on September 15, was a fiasco. The cause of the numerous failures at this great house is the law imposing on the management the duty of producing works by conservatory students who have gained the "Prix de Rome," of whom Maréchal was one.

Berlin Opera Society.—This society gives on November 17 in the Singakademie a concert with the Philharmonic orchestra, at which three choral works of its director, George Bloch, will be presented.

London Crystal Palace.—The Crystal Palace artists for the coming season have been chosen most liberally. Mr. Paderewski naturally heads the list of instrumentalists, and he will play on December 9. His Polish Fantasia, will, however, already have been heard at the London Symphony Concerts during the previous month. Mr. Slivinski will appear at the opening concert on October 14, and Miss Janotta on the 28th. Mr. Silioti, who also is engaged for the Manchester and several other important concerts, will play on November 18, and Mrs. Bloomfield-Zeissler at the last concert before Christmas. Miss Frida Scotta, the young Danish violinist, has likewise been retained. The vocalists are Mesdames Palliser, Patterson, Moran-Olden, Juch, Meisslinger and Brony; Messrs. Lloyd, Ben Davies, Ludwig, Black, Bispham, Pierpoint and Salmon.

A Great Record.—Nicolaus Rothmühl, who has just left the Berlin Opera, displayed remarkable versatility, as may be seen by the following record of the rôles and the number of times he sang since his engagement in 1882: "Faust," 29; "Johann von Lothringen," 21; "Raoul," 27; "Lohengrin," 28; "Walther Stolzing," "Troubadour," "Prophet," "Merlin," "Boabdil," "Hiarne," "Mansuello," "Vasco de Gama," "Eleazar," "Edgaro," "Fra Diavolo," "Herzog" in "Rigoletto"; "José" in "Carmen," "Lionel," "Stradella," "Radames," "Ricardo" in the "Maskenball," "Romeo," "Turiddu," "Wetter vom Strahl," "Zigeuner," "Arnold Melchthal," "Assad" in the "Königin von Saba," "Chateauneuf," "Erich" in the "Holländer," 30; "Fenton," "Gomez," "Reginald" in the "Loreley," "Sever" in "Norma," "Almaviva" in the "Barbiere von Sevilla," 23; "Octavio" in "Don Juan," 51; "Tantino," 41; "Max," 37; "Belmonte," 12; "Florestan," 20; "Huon," "Ricardo" in "Armide," &c.

A Slivinski Boom.—It will never do for Mr. James Morrisey to apply bombastic methods to advertising the young pianist Slivinski. He is said to have remarked that Slivinski will prove to be a "perfect revelation," and that his "marvelous London success will be repeated here." Mr. Morrisey did not know of such an individual as Slivinski three months ago, and as to his proving to become a "revelation," we shall be compelled to await his appearance. It is proper to discourage all such "talk" about artists. The advance agent is frequently the cause of an artist's failure.

Hinrich's Opera Company.—The Hinrich's Opera Company are at the Garden Theatre playing their usual repertory. Monday night "Cavalleria," and "Pagliacci" were given. Last night "Il Trovatore." The engagement is to last five weeks.

Opening Concert of the New York College.

THE opening concert of the New York College of Music took place in the College Hall, 128 East Fifty-eighth street, on Thursday evening of last week. Mrs. Nicolesco, soprano; Miss Jessie Shay, piano; Mr. Victor Clodio, tenor, and Bernard Sinsheimer, violin, taking part in this program:

Sonata, op. 19, for piano and violin.....	A. Rubinstein
Miss Jessie D. Shay and Mr. Bernard Sinsheimer.	
Aria from "Giocanda"	Ponchielli
Mrs. Nicolesco.	
Barcarolle.....	Chopin
Souvenir de Moscou.....	Wieniawski
Love song from "Walküre".....	Wagner
Mr. Victor Clodio.	
Lina song.....	Sanfarenzo
Romanze.....	Beethoven
Hungarian Dance.....	Brahms-Joachim
Valse.....	Strauss-Tausig
Miss Jessie D. Shay.	
"Lontano, Lontano," from "Mefistofele".....	Boito
Mrs. Nicolesco and Mr. Victor Clodio.	

Mrs. Nicolesco has a well cultivated voice of much depth and power in the lower register, and sings with musical feeling. She appeared to much advantage both in her solo numbers and in the duet with Mr. Clodio. Mr. Clodio is an admirable artist, and his sweet, sympathetic voice added much to the pleasure of the audience, while Miss Shay's playing shows marked improvement over her work of last year, her playing of the Strauss-Tausig waltz being a very brilliant performance.

As is usual on these occasions the audience was a large one, all of the available standing room being occupied.

As to Mr. Sinsheimer, the violinist, he played as a compliment to Mr. Lambert. Sinsheimer is a pupil of Richard Arnold, Leonard and Joachim, and more will be said of him in THE MUSICAL COURIER.

Mainz.—On September 21, sixty years ago, the Stadttheater, of Mainz, was opened with Mozart's "Titus." Peter Cornelius was born and died in Mainz.

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HOUSES AT LEIPSIC, BRUSSELS, LONDON.



Sickner Conservatory.—The Sickner Conservatory, of Wichita, Kan., opened its school year on August 1, and matters are now running most successfully and the attendance is very large.

The Philharmonic Dates.—The six concerts of the Philharmonic Society this season will be given, with the usual public rehearsal the previous afternoon, on the following dates:

Saturday evening, November 18, 1893.
Saturday evening, December 16, 1893.
Saturday evening, January 13, 1894.
Saturday evening, February 10, 1894.
Saturday evening, March 10, 1894.
Saturday evening, April 7, 1894.

The program for the first concert is as follows:

Symphony, No. 3, E flat, op. 97 (Rhenish).	Schumann
Aria from "Alceste"	Gluck
Divertimento	J. S. Bach
Adapted and orchestrated by Anton Seidl.	
Funeral Music, "Siegfried's Death" and Brünnhilde's Self Immolation from "Die Götterdämmerung"	Wagner
"Brünnhilde"—Amalia Materna.	
Among the works to be performed at the succeeding concerts are:	
Symphonic prologue to "Othello"	Arnold Krug
Symphony No. 2 in E flat, op. 55 ("Eroica")	Beethoven
Symphony, B flat (Breitkopf & Härtel), No. 12	Haydn
Symphony No. 4, E flat, op. 60	Beethoven
Symphony No. 5, E minor, op. 64	Tchaikowsky
Symphony, No. 1 (new)	Christian Sinding
Overture, "Euryanthe"	Weber
Overture, "A Midsummer Night's Dream"	Mendelssohn
Overture, "Im Frühling," op. 36	Goldmark
"Siegfried Idyl"	Wagner
Symphonic variations, op. 27	Nicode
Concerto for violin solo, No. 2, E major, op. 30 (new)	Victor Herbert

Another Guilmant Program.—The program of the organ recital by Alexandre Guilmant at Chickering Hall on October 17, for the benefit of the Conservatory of Church Music, is announced as follows:

Toccata in F	Bach
Offertory in D flat, op. 8	Salomé
Sonata Pontificale	Lemmens
Fantaisie—	
Invocation in B flat	
Finale in E flat	
Funeral march and "Hymn of the Seraphs"	Guilmant
Canon in B minor	Schumann
Pastorale in E	Da la Tombelle
Toccato in G	Dubois
Improvisation on a theme to be given	Best
March for a church festival	

P-t-i.—Patti will sing at Carnegie Music Hall on November 9. A miscellaneous program, including the third act from "Faust," will be presented. Mrs. Patti will be supported by Mrs. Guerrina Fabbri, contralto; Mrs. Louis Engel, mezzo-soprano; Mr. Durward Lely, tenor; Mr. Antonio Galassi, baritone, and Mr. Franco, basso. There will be a matinée on Saturday, November 11, at which the second act of "Marta" will be given. She will sail from Liverpool on the Lucania on the 28th inst.

Marteau.—Henri Marteau will sail for this country toward the middle of November. He will make his reappearance before a New York audience at the Symphony concert of December 8, playing upon this occasion Dr. Dvorák's violin concerto. There is a possibility that Dr. Dvorák may conduct his work in person.

More Guilmant.—Next Sunday Mr. Guilmant will play his Messe Solennelle No. 3 at St. Agnes R. C. Church, Forty-third street and Lexington avenue. Rev. Joseph Graf is the musical director and he has greatly enlarged the choir for this occasion.

Lablache.—Mrs. Lablache, the well-known vocal teacher, has decided to locate in this city and devote her attention to the preparation of singers for oratorio and concert work. Among those who have availed themselves of the opportunity to study under this excellent teacher are Miss Blanche E. Taylor and Miss Olive Fremstadt.

Sunday Evening Services.—At the first Sunday evening musical service given at the Bloomingdale Reformed Church October 12 Will E. Taylor, Mus. M., organist, the choir was assisted by Mrs. Lablache, the celebrated contralto; Miss Brousil, violinist, and Miss Pastor, harpist, selecting selections from the oratorio of "Elijah."

The New York Stars.—The New York Stars, recently reorganized for the season of 1893 and 1894, comprises the following well-known artists: Miss Alice Purdy, soprano; Miss Feilding Roselle, contralto; Mr. Thomas Evans Greene, tenor; Pauline Glidden-Chapman, solo cornet;

Will E. Taylor, Mus. M., pianist and director. The company is under the management of Major Pond's agency.

Pattison.—Miss Elizabeth Pattison, a pupil of Marchesi, is now in this city. She has sung with much success at Chautauqua (with Sherwood), Pittsburg and other cities, and will be heard here this season. Her voice is a soprano of fine tone and compass.

Friedberger.—Mr. Jacques Friedberger, the pianist, has been stopping in Chicago for several weeks, and there is a strong probability that he will remain there permanently.

An Inquiry Answered.—Emma Eames will be the vocalist at the first Boston Symphony Orchestral Concert in this city. She will sing the part of "Juliet" at the opening of the Metropolitan Opera House, November 27, in Gounod's "Romeo and Juliet." We do not know if she sings in "Philemon et Baucis," and naturally she cannot sing in all the Boston Symphony Orchestral concerts for reasons that should be obvious to "M. X."

Miss Nina Bertine Humphreys.—Miss Nina Bertine Humphreys arrived from Baltimore last week, where she finished her summer season with the Hinrichs Grand Opera Company. Miss Humphreys sang fifteen leading rôles while with the organization, one of her greatest successes being "Mignon," for which she was much praised by the press for her singing and acting, describing her portrayal of the gypsy waif as both "masterful and wonderful."

Opera House Notes.—It has been finally decided that the opera season will open on November 27 with Gounod's "Romeo et Juliette" instead of his "Philemon et Baucis," as at first announced. Jean de Reszke will make his re-appearance as "Romeo" upon this occasion.

On the second evening "Cavalleria Rusticana," followed by "Philemon et Baucis," will be given. Mascagni's work will serve to introduce Mrs. Calvé to a New York audience, and "Philemon" will serve the same purpose for Miss Sigrid Arnoldson. Mrs. Calvé was the original "Sanctuzza" when "Cavalleria Rusticana" was first produced in Paris at the Opéra Comique, and she made a sensation this last season in London by her singing and acting in "Carmen."

Ambroise Thomas' "Hamlet" will be the third given. Mrs. Melba will make her American début in the rôle of "Ophelia," and later in the season she may be heard in "Rigoletto," in which case Lasalle will again be heard and seen in one of his best rôles—that of the jester.

"Faust" and "Lohengrin" will follow. The arrangements so far made conclude with "Carmen," with Mrs. Calvé in the title rôle, a character in which she is said to be seen at her best. "I Pagliacci" will be given the same evening, with Mr. Ancona, baritone, and Mr. de Lucia, tenor, in the rôles which were specially written for them by Leoncavallo.

Maurice Grau will start for this country on November 4, and will be followed by the brothers De Reszke and the remainder of the Continental contingent, who will sail upon the French line steamer of November 11.

Mancinelli and Bevignani are expected here about November 10. The orchestral rehearsals will commence immediately after their arrival. The chorus is naturally thoroughly familiar with the répertoire, as it is practically the same as that given this last season in London.

A Western Organ Studio.—J. Warren Andrews, of Minneapolis, has opened an organ studio in Plymouth Church, where thorough practical instruction may be had in church music. A two manual organ has been placed in the studio and matters promise well for the success of the venture.

A Compliment to Blumenschein.—Fifteen years ago (in September, 1878) last Sunday Mr. W. L. Blumenschein assumed the post of organist of the Third Street Presbyterian Church. During this time Mr. Blumenschein has missed not above six Sundays, which record is, perhaps, not equaled by any member of the church. Only one choir "fuss" has disturbed the church during this long period, which is all the more remarkable when the records of church choirs generally is considered. In September, 1878, Mr. Blumenschein was called to the directorship of the Philharmonic Society, and has continued uninterruptedly, carrying out every program as announced, up to the close of last season. Musical societies and people are generally credited with quarreling propensities, but the Philharmonic Society has not during these fifteen seasons had a single quarrel, either in its official board, its membership, or with its director. This record should be made known to the world, because it is so very rare for musical societies to dwell together in peace and unity.—Dayton (Ohio) "News."

A Branch Conservatory.—To accommodate especially those residing in the northern section of the city, the Broad Street Conservatory of Music, Philadelphia, has secured the handsome four-story building, 716 North Broad Street, opposite the Park Theatre, and on Monday, October 9, 1893, a Northern Branch of this well and favorably known institution will be opened. All branches of vocal and instrumental music will be taught by the same corps of 30 eminent instructors as compose the faculty of the

original school, including Gilbert R. Combs, Piano Department, Hugh A. Clarke, Mus. Doc., Theoretical Department, Emil Gastel, Vocal Department, Edwin Atlee Brill, Violin Department, John W. Pommer, Jr., Organ Department, Gilbert R. Combs, Director, 1331 South Broad street.

Slivinski's First Program.—Slivinski's répertoire is an extensive one. At his first American concert, which will take place in the Madison Square Garden Concert Hall on November 28, he will play Beethoven's G major concerto, Rubinstein's D minor concerto and Schumann's A minor concerto—a mighty task. In addition, the Polish pianist will play compositions by Chopin, Schubert and Mendelssohn and some Liszt transcriptions. The Seidl orchestra will play Anton Seidl's orchestral arrangement of Liszt's Spanish rhapsody.

October 17, 24, 31.—Mr. Vladimir de Pachmann, who has not been heard in New York these two years, will give three Chopin recitals at Chickering Hall on Tuesday afternoons, October 17, 24 and 31, commencing at 3:15 o'clock.

Mrs. Weber Petter.—We are happy to announce that Mrs. Albert Weber has almost recovered from her recent and severe attack of sickness.

Guilmant in New York.—Mr. Guilmant will be the guest in this city of his pupil, Mr. Wm. C. Carl, and be entertained at 37 West Seventeenth street, at the residence and studio of Mr. Carl.

Thursday evening Miss Charlotte Welles and Mr. Carl give a large reception (private) in his honor at No. 109 East Twenty-eighth street. A program will be presented selected from the unknown works of Mr. Guilmant and heard here for the first time at the reception.

On Friday evening, October 13, at 8:30 o'clock, Mr. Guilmant will play at the First Presbyterian Church, Fifth avenue and Twelfth street, this being the program:

First sonata	Alex. Guilmant
Introduction. Allegro.	
Pastorale.	
Finale.	
Andantino	Chavret
Gavot	Padre Martini
Passacaglia	J. S. Bach
Aria, "Ce que dit le Silence"	Alex. Guilmant
Miss Kate Percy Douglas.	
Caprice, in B flat	Alex. Guilmant
"Elevation," in A flat	
"Nuptial March"	Alex. Guilmant
First sonata	F. Mendelssohn
Allegro.	
Adagio.	
Andante recit.	
Allegro.	
Recit. and aria, "In vain thy doom" ("Balthazar")	Alex. Guilmant
Mr. William H. Rieger.	
Improvisation on a given theme	Lemmens
Finale in D major	

Wm. R. Chapman.—Mr. William R. Chapman has returned from his summer rest in excellent health and spirits. His societies have resumed rehearsal and give promise of

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some fine choral work this season. Mr. Chapman has already engaged Mr. Marteau and other eminent artists. He promises us a detailed report of his work and plans for the coming season for our issue next week.

Mr. Chapman has wisely given up some of his out-of-town work, and will devote himself more to his New York societies.

Chicago National College of Music.—The faculty of the Chicago National College of Music for the present year will be composed as follows: Mae Estelle Acton, vocal; Minnie E. Mulneaux, piano; Wm. Lewis, violin; Chas. E. Watt, piano; John Skelton, cornet; Charlotte Bennett, violin; C. M. Hutchins, orchestral department; Martin Ballmann, flute; August Zottzman, 'cello; Geo. E. Emerson, organist, and Misses Watt, Wilkinson and Remich, piano.

Emma Heckle.—After three pleasant months spent in Cincinnati and Chicago Miss Emma Heckle has returned to this city and resumed her teaching at 61 West Ninety-first street. While away Miss Heckle sang several times, both in Cincinnati (with the New York Liederkranz) and at the Fair. She has already booked several important concert engagements for this season and others are pending.

A College Lecture Course.—The lecture course of the Metropolitan College of Music will be inaugurated upon Thursday next at 4 p. m. with a lecture by Dr. Griggs upon "The Music We Hear, and Its Sources." The facilities of the college have been supplemented during the summer by the completion of a well equipped lecture and recital hall, with a seating capacity of 125. A lecture upon some musical question will be given each Thursday by a member of the college faculty, to which the public and especially all who are interested in educational matters are invited.

Liebling at Pontiac.—Mr. Emil Liebling will give a piano recital this evening at Pontiac, Ill., before the pupils of Mr. Herbert J. Krum.

H. H. H.—Dr. Henry Hubert Haas, musician and critic, is making the beautiful, romantic country residence he owns near Roanoke, Va., his permanent home. He is prepared and proposes to receive there a few male pupils in his bachelor establishment for special courses in the arts of teaching and concert playing; arrangements have also been made for boarding lady pupils with a clergyman and his family in close vicinity or in Roanoke and Salem cities, Va. (see advertisement or card). He also teaches privately in Roanoke nearby and makes weekly trips to two cities on the Norfolk and Western Railroad. His retirement is therefore not one of leisure.

Mr. Chas. Palm Returns.—After a vacation of three months Mr. Chas. Palm, violinist and teacher at the Sacred Heart Convent, Manhattanville, has returned to the city, and will give private lessons only on Wednesdays and Saturdays at his residence, No. 346 East Eighty-seventh street. Applicants are advised to address Mr. Palm at once.

Le Chevalier Ferrata.—Le Chevalier Prof. Joseph Ferrata, of the Cecilia Society of Rome, a pupil of Liszt and Sgambati, pianist, conductor and composer, passed through this city for Mexico on a visit. His address is care of Lagarde & Sons, 36 Carondelet street, New Orleans, La.

Beethoven String Quartet.—Three concerts will be given this season by the Beethoven String Quartet, in the Hall of the Mendelssohn Glee Club, on the Thursday evenings, November 23, 1893, and January 18 and March 15, 1894. Mr. Walter Damrosch, Mr. Xaver Scharwenka, and Mrs. Gustav Dannreuther. Among the works to be performed are the following, the last five being novelties:

Quartet, op. 59, No. 3, in C major.....	Beethoven
Piano sonata, op. 90, in E minor.....	Beethoven
Quartet, op. 161, in G major.....	Schubert
Quartet, op. 98, in A major.....	Napravnik
Piano quintet, op. 45, in C major.....	Martucci
Piano trio, op. 59, in C major.....	Martucci
Piano quartet, op. 97, in F major.....	Scharwenka
Piano quintet, op. 5, in B flat major.....	Sgambati

Oratorio Society Plans.—The Oratorio Society, of New York, under Mr. Walter Damrosch, will give four series of concerts this year arranged as follows:

First concert, December 1 and 2, 1893.	Edward Grell
"Missa Solemnis".	(For four solo quartets and four four part choruses.)
Second concert, December 29 and 30, 1893.	
"The Messiah".	G. F. Händel
Third concert, February 23 and 24, 1894.	
"Passion Music" (after St. Matthew).	Joh. Seb. Bach
Fourth concert, March 30 and 31, 1894.	
"St. Paul".	F. B. Mendelssohn

The first concert of each series will be given in the afternoon, while the second will take place in the evening. Old subscribers may renew their subscriptions after October 23. After Tuesday, October 31, the unclaimed seats will be sold to new subscribers.

The Thompsons at the Fair.—Agnes Thompson and James F. Thompson, the popular Chicago singers, have just completed a series of eight song recitals at the Columbian Exposition, at which 121 numbers were given, of which nineteen were duets. Seventy-two composers were represented on the programs, and the American song writers included Shelley, Chadwick, Gerrit Smith, Kelley, Molloy, Roeder and Zollern, and these clever singers have

been of much service in bringing these composers before the public. Their success has been so great that they now have under consideration an offer from the Board of Lady Managers to repeat the series, but it is doubtful if they will accept.

The Wild Organ Concerts.—Harrison M. Wild began his weekly organ recitals at Unity Church, Chicago, on September 17, and will give one each week throughout the season. Last Sunday this was the program presented:

Fantasia, op. 20, No. 4.....	H. W. Parker
Song, "Love not the World".	Sullivan
Sonata, op. 137.....	Merkel
Duet, "I Waited for the Lord".	Mendelssohn
Alf Varied.....	Henry Hiles
Andante, op. 39.....	Goldner-Alten
"Victoria" gavot.....	Bohm
Trio, "Hall, Mighty Power".	Bird
Miss Meeker, Mrs. Bagg and Mr. Hamlin.	
Postlude, in E flat.....	Wely

Guilmant at South Church.—Alexandre Guilmant will give his first recital in this city at South Church, Madison avenue and Thirty-eighth street, on Friday afternoon at 4 o'clock. Mr. Dannreuther and Victor Herbert will assist in this program:

Fantasia and fugue, G minor (Book II, Peter's edition).	Bach
Cantabile, A flat.....	Rousseau
Sonata Pontificale.....	Lemmens
Canzona, A minor.....	
Fugue, D major.....	Guilmant
Allegro, F sharp minor.....	
Funeral March and Hymn of Seraphs.....	
Theme and variations... Suite for organ, {	Rheinberger
Sarabande..... { violin and cello, } op. 140.....	
Assisted by Mr. Dannreuther and Mr. Herbert.	
Adagio..... { Tenth organ concerto.....	Händel
Allegro..... { (Arranged with cadenzas by Guilmant)	
Pastorale, E major.....	Tombelle
Improvisation on a given theme.	
Grand chœur, D major.....	Guilmant

Flagler.—I. O. Flagler, the Auburn organist, gave a very interesting recital at the Presbyterian Church of that place last Friday evening. The composers represented on the program were Rheinberger, Widor, Salomé, Merkel, Dubois, Tombelle and Flagler.

Symphony Society Dates.—As usual six concerts will be given by the Symphony Society of New York under Mr. Walter Damrosch, preceded by the usual afternoon concert the previous afternoon. The dates are as follows: Saturday, November 11, 1893; Saturday, December 9, 1893; Saturday, January 6, 1894; Saturday, January 27, 1894; Saturday, February 17, 1894; Saturday, March 17, 1894. Subscribers of last year may secure their seats between October 16 and 21; after October 24 the seats remaining will be sold to the new subscribers.

Among the works to be performed are the following:

Berlioz.....	Symphony, "Harold in Italy."
Beethoven.....	Symphony IX. (Choral) D minor.
Brahms.....	Symphony I, C minor.
Dvorák.....	Concerto for violin. (New, first time.)
Grieg.....	Melodrama, "Olaf Trygvason." (New.)
Mackenzie.....	Ballad, "La belle Dame sans merci."
Saint-Saëns.....	Symphonic Poem, "Phaeton."
Schumann.....	Symphony IV, D minor.
Tschakowsky.....	Symphony VI. (New, first time.)
Wagner.....	Overture, "Romeo and Juliet."
	Due from Act I. of "Die Walküre," (Siegmund and Sieglinde.)
	Prelude and Finale, "Tristan."

Materna has been engaged for the first concert, the program of which is as follows:

Symphony I, C minor.....	Brahms
Air.....	Mrs. Materna.
"Romeo and Juliet," dramatic overture.....	Berlioz
Prelude and finale (Isolde's Liebestod).	Wagner

Mrs. Materna and orchestra.

The Jacobsohn String Quartet.—The position which the Jacobsohn String Quartet has held for some years past in the estimation of music lovers in the West is likely to grow in importance, rather than otherwise, since the association of its gifted leader with Director Samuel Kayzer as head of the violin department of the Chicago conservatory. Upon the acquisition of Mr. Jacobsohn and his assistant instructors, one of his first acts was to encourage the rehearsal of important chamber compositions of the masters which have not yet been heard in Chicago with a view to their production during the season, together with other works of the highest grade, by the Jacobsohn String Quartet, in Auditorium Recital Hall. It is announced that the plan has taken the form of a series of four concerts, the second of the series to be given on the Beethoven anniversary, December 18. Quartets will rule, but several quintets are also in rehearsal, the piano part to be contributed by Sherwood. The special features of the last two concerts will be two of Beethoven's greatest quartets, op. 130 and op. 132. The composition of the Jacobsohn String Quartet is as follows: Mr. S. E. Jacobsohn, first violin; Mr. J. T. Ohlheiser, second violin; Mr. Otto Schmidt, viola; Mr. Bruno Steindl, 'cello.

Bayreuth "Pocket Directory."—P. Thelen, of 233 Friederich street, Berlin, Germany, has issued the tenth annual edition of his Bayreuth "Pocket Directory." Much space this year is devoted to "Lohengrin," which will be pro-

duced this year. Thelen also announces two handed piano arrangements of "Rheingold" and "Walküre," by Richard Kleinmichel.

Professor Hey on the Spree.—Prof. Julius Hey, of Berlin, the renowned vocal instructor and author of the great "Lehrbuch der Deutschen Gesangskunst," who has been here to see the World's Fair, left for Europe yesterday on the Spree.

Arion Ladies' Chorus.—Mr. Arthur Claassen, of Brooklyn, has organized the Arion Ladies' Chorus. The attendance at the first rehearsal was eighty, and 100 will take part in the first Arion concert, on November 13, at the Amphion Academy. Maud Powell has been engaged as soloist, and an orchestra of forty-two has been secured.

The regular male chorus of 100 voices, will sing new works by Rheinberger, Van der Stucken and Baldamus, while the Ladies' Chorus will perform Sucher's "Visions," with orchestra and sing a capella Neidlinger's "Rock-a-Bye."

Ferruccio B. Busoni.—Mr. Busoni, the eminent pianist and composer, has removed from Boston and made this city his place of residence. We welcome most heartily this accomplished and gifted man.

Sousa at St. Louis.—Sousa and his admirable band are meeting a most pronounced success at the St. Louis Exposition, where they are delighting the large crowds in attendance with several programs each day that are models in their construction. On Veiled Prophet Day the march, "The Veiled Prophet's Reception," composed for the occasion by Mr. Schoen, figured prominently on the program.

Callers.—E. M. Bowman, Albert Thies, the tenor, and his wife, Louise Gerard; Louis Lombard, of the Utica Conservatory; Prof. Julius Hey, of Berlin; Burmeister, the composer; Harry Rowe Sheely, Sol Marcasson, Carl Barth and Eugene Wiener, of the New York Philharmonic Club; Victor Herbert and A. J. Foskett, of Ocala, Fla., were among the callers at this office during the past week.

Reopening of Miss Burnham's School.—Miss Mary H. Burnham's music school for resident and visiting pupils will open October 14. For terms and particulars address 106 East Seventy-fourth street, New York city.

Nikita Resolved.

If any doubt existed as to the range, compass and surpassing flexibility of Miss Louise Nikita's voice it must have been dispelled when the charming prima donna appeared at Columbia Hall, in the Art Institute, September 10, before an audience of 2,000 persons. The diva first sang the "Bell Song" in French, and subsequently "Coming Through the Rye" and "Robin Adair," and in response to a third encore she gave the beautiful new song by M. Le Roy, entitled "A Whisper of Love." All were rendered in a manner that awoke the echoes in the roomy amphitheatre and aroused the appreciative audience to such an extent that the efforts of the fair singer were frequently interrupted by applause. The concert was given under the auspices of the Ladies of the Scottish Assembly.

After the concert the following resolutions were unanimously adopted by the Scottish Assembly:

Whereas, We believe Miss Nikita has been grossly imposed upon by those who induced her to come to this country;

Now Therefore be it Resolved, By those here present, that a hearty vote of thanks be extended by this audience to the great artist, Miss Nikita, who has entertained us this evening, and

Be it Further Resolved, That we place ourselves on record as vigorously approving and indorsing the position she has taken in her refusal to lower the high standard of her great art and the dignified and noble stand she has taken on the side of refinement and morality, and we consider her action in perfect harmony with the high position assumed by the great city which is holding up to the world's gaze the progress made by all nations in the arts and morals of civilized life.

—Brainard's "Musical World."

Olive Mead.

Editors Musical Courier:

I AM happy to say that the ever welcome COURIER comes regularly; thus I am kept "en rapport avec les affaires musicales."

October 4 number has an excellent portrait of a young and intelligent lady violinist.

On page 18 I read a very glowing account of the lady's success, indicating a brilliant future.

I take exception to the statement: "Among * other advantages she uses an Andreas Guarnerius violin." The violin represented in the engraving is not a Guarnerius, or Italian of any maker!

It is Dutch, and poor at that!

I am afraid the young lady has been victimized by the old fiddle jockies. Yours very truly, SAM. JOHNSON, MILTON, October 6, 1893.

* I hate that word.

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The Musical Courier.

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All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.
NO. 709.

NEW YORK, WEDNESDAY, OCTOBER 11, 1883.

Telephone - - - 1253-18th.

ALFRED DOLGE & SON received five awards on their various exhibits at the World's Fair, and two awards were also given to the Autoharp.

THE sale of 100 shares of the common stock of the Weber Piano Company at Müller's auction rooms last Thursday was not a bona fide sale. The stock was offered, but withdrawn by the owner. The record entry was merely a matter of form.

WHO is to write the report on the Musical Instrument Exhibit at the World's Fair which is to form part of Mr. Thacher's great book? The men who wrote the diplomas on musical instruments need instruction in the rudiments of English grammar.

UNDER the management of Mr. Samuel Hazelton, the pianos produced by the firm of Hazelton Brothers are showing such superb results in tone quality that it is generally surmised that Mr. Hazelton has been more than usually active upon the individual pianos, for it is known that he is an expert piano maker and has made a close personal study of the whole theory and science of piano construction. His time is not devoted solely to the finances and the commercial aspects of the business, much of it being concentrated on the mechanical detail.

NO one has heard Mr. Freeborn G. Smith, of Brooklyn and the balance of the United States, utter one word of complaint about dullness of trade. We learn that his Brooklyn stores and his Washington establishment have had large fall trade, and that Bradburys, Hennings and Websters are selling right along without serious interruption.

MR. WM. ROHLFING, of Milwaukee, was in the city last week with a brother, a Mr. Rohlwing, a piano manufacturer of Osnabrück, Germany, whose instruments on exhibition at the World's Fair received an award. Mr. Rohlwing's brother, after a sojourn in this country of about six months, during which he went as far West as the Pacific, has left for Europe.

MR. WILLIAM TONK, of William Tonk & Brother, the American representatives of the Herrburger-Schwander Piano Action, will be back from the West at the end of this week. The Schwander trade among piano manufacturers outside of New York city has assumed such proportions that nearly constant attention must be paid to the firms by some of the individual members of the Schwander agency.

THE retail trade at the New York branch house of Messrs. Wm. Knabe & Co., the great Baltimore piano firm, has been rather extraordinary during the past few weeks. Similar reports come from Baltimore and Washington. People of musical taste and culture naturally gravitate to such houses as the Knabe firm, and the demand for goods of the class made by that house is always large at this season of the year.

THERE must be something in the wind with the Shaw Piano Company in the shape of a new agency of importance. Mr. Raymore got out of Erie the other day in such a hurry and with such mystery as to justify the suspicion that something is about to occur to extend in some other direction the usefulness of the Shaw. Those dealers who are now handling it are pushing it with unexampled energy, and the Shaw is always uppermost with each of them.

THE Wilcox & White "Symphony" has become a staple article in most piano and organ warehouses; that is, it has become a necessary part of the live stock of live dealers. The "Symphony" brings trade which otherwise would not drift to the warehouse; it holds trade after getting it in, for the instrument fascinates, and those who want their stock to be assorted properly and in condition for the approaching holiday trade should order ahead and get it in as soon as possible.

IT was erroneously stated by some Connecticut papers that the B. Shoninger Company, of New Haven, Conn., had closed its factory for a period of 10 days, on account of dullness. The very opposite was the case. Some factory improvements were absolutely necessary in the dry rooms and other departments, and in order to finish them as rapidly as possible the hands were laid off a few days. The Shoninger Company is having a large October trade, and its Chicago branch is especially busy.

THE Hallet & Davis pianos have been advertised at the World's Fair in a style that will be productive of healthy trade for a long time to come and some of the results will bear immediate fruit, soon after the close of the Exposition. It was all done systematically and with a definite purpose in view. Names, addresses, points of importance and correspondence have been secured that will be of enormous benefit when the mechanism arranged so carefully will begin to operate.

The Hallet & Davis piano is a standard favorite instrument in many sections, and there is to be more work concentrated in certain particular centres looking to a larger development than ever before. The instruments are made in cases that are kept up to the

high water mark of taste and fashion and help to adorn a piano wareroom and attract the immediate attention of purchasers. Their particular individuality is adhered to strictly, giving them a position that is unique in the trade.

THE monthly meeting of the New York Piano Manufacturers' Association was to be held yesterday afternoon with Mr. F. G. Smith, vice-president, in the chair.

WE respectfully refer the readers of this paper to a full page letter addressed to us and published in this issue. It is from the Needham Piano-Organ Company and for the present requires no comment.

UNQUESTIONABLY the costliest and most elaborate piano catalogue ever issued has just come to hand from the Blasius Piano Company, of Philadelphia. It is in no sense to be compared to the usual piano catalogue either in form or contents, and its general make-up is entirely original so far as piano catalogues go. The Blasius Piano Company will no doubt do business on the strength of this unique and expensive publication. It is deserving of general study in the piano trade.

"EVERY time Mr. Haynes of Boston walks through Union square somehow or other the rumor gets around that the Oliver Ditson Company is about to buy out the house of Wm. A. Pond & Co." said Mr. Ed. Pond yesterday. "I want it understood distinctly and emphatically that this business is not for sale and that there is no truth whatever to any of these rumors. About a year ago I contradicted the same kind of a rumor, and THE MUSICAL COURIER is the only paper anyhow in which I would care to have this contradiction published. Simply state that this business is not for sale."

EXPERTS are at work on the books of Hardman, Peck & Co. in order to arrange the statements on an exact basis to determine the definite or approximate amount of liabilities and assets, in order to fix the assignee's bond. Nothing can be done until this preliminary work has been completed.

Among the foolish rumors current during the past week was one to the effect that Mr. Peck was contemplating retiring from the business altogether. There is no truth whatever in this and none in many other rumors regarding other firms besides Hardman, Peck & Co.

A. C. R. In the case of the piano which you bought from one firm on the instalment plan having been sold to another concern, your safest plan is to get a written order from the firm that sold you the piano authorizing you to pay the remaining instalments to the parties now claiming them.

IN the Sunday "News," in the column "Correspondence Answered," we find the above. Even without such a written order the transaction remains safe provided the sale of the first firm to the second was bona fide, and included that instrument. On the instalment contract the make and the number of the piano are incorporated and that would identify the instrument.

IN these times when failures have disrupted relations between manufacturer and dealer, and the latter gentleman is looking around for a good piano as a leader, he should not forget the piano manufactured by Julius Bauer & Company at Chicago. It makes an excellent leader for the following reasons: Scale remarkably clear from breaks, tone refined in quality and full in volume; construction and material the best and workmanship unsurpassed; action best grade used and regulated to a nicety; cases artistic and harmonious; prices moderate for high grade goods. The Bauer is one of the best of Western made pianos, is one of the oldest as well as one of the most reliable, and is proving a formidable rival to Eastern makers.



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The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

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NEWS.

The rivalry among brewers to obtain medals at the Exposition is causing a lively war. Attempts are being made, it is said, to influence the judges, the big breweries being willing to expend \$200,000 in securing medals for their products.

THE above is from the Chicago "Post" and printed as news.

Nobody here pays any attention to it or thinks of it in any other light than news. The editor of the "Post" does not think it worth a line of editorial. This proves that the public think little of such charges against the World's Fair.

Wanted—An Editor.

English grammar treats of the principles of the English language. Grammar is divided into four parts: Orthography, etymology, syntax and prosody.

SAMUEL S. GREENE, A. M.

From a perusal of the diplomas that lie before us we are forced to confess that of the four divisions of grammar one has not been violated—prosody.

Mr. Greene says: "Prosody treats of the laws of versification," and as no awards were written in verse, the judges can be excused from not butchering prosody and thus making a harmonious whole. It seems too bad that such artistic work should be spoiled by not having a poetical diploma. But piano men do not deal in poetry excepting Mr. Geo. P. Bent. Perhaps Mr. Bent could have persuaded the jury to pass on his exhibit poetically and thus given the diploma writers a chance to write verse. But it was too much to expect from Mr. Bent. His goods have been "done" in verse and he doubtless relishes a good prose diploma. We turn with a sigh from what might have been the result of a ten stanza diploma of "After the Fair is Over" order to look at the diplomas as regards the three other divisions of our language.

Orthography has either been missed a "whole moile" or the judge was in favor of phonetic spelling when she wrote the Schubert testimonial, and we advise Mr. Peter Duffy to labor with the department with an axe and an unabridged. We also respectfully suggest that Mrs. Hamilton, who signed the diploma, attend night school a year, and hope she may be promoted to the third grade at the end of that cycle of time. One case is enough to cite, although poor, old, long-suffering Noah Webster must turn in his grave at the marks of disrespect shown him by these diploma writers.

Regarding etymology the diplomas show that whoever wrote them (and it is alleged that Clarke did) never secured an award for knowledge of that division of grammar. Nouns do duty as verbs, verbs pose as nouns, adjectives modify verbs, while adverbs qualify nouns. This may be the way Mr. Clarke was taught, but it is hardly permissible in this age. Prepositions and conjunctions are indiscriminately mixed, while the use of the definite article is so frequent as to excite comment.

As to syntax, sentences without predicates abound, while there is almost a total annihilation of objects, rather essential points in a good diploma.

In one of the diplomas the judge states: "A new system of construction whereby the sounding board is arched so as to better withstand the pressure of the strings and detached from the frame with the object of securing freer vibration."

Every sounding board is arched, but from this diploma one would gather that the sounding board of this piano stood upright in the air without any support, something that the law of gravitation positively forbids.

Therefore an editor is wanted for these diplomas and we suggest that they be put in the hands of some of the small fry press who know all about those matters. We only suggest one thing in indorsing the small gentry alluded to. As their knowledge of orthoepy is so limited they should be bound to get an interpreter who can speak correctly.

Victory for Strauch Brothers.

The beautiful exhibit of Strauch Brothers has attracted a great deal of attention all through the Fair months. Their display has been passed up favorably by all visitors, and it only remained for the judges of awards to supplement the praise the firm has heard all summer to make it official. This has been done and in a definite form.

Strauch Brothers exhibit fine styles of upright actions and

two styles of grand actions. The firm claims as definite original improvements on upright actions the following points:

Upright Actions.

Metal hammer butt flange which gives solidity to the stroke of the hammer, and is free from all atmospheric changes. This is a single flange and by so being can be used for any division of scale and can readily be removed and replaced.

Metal bushed butt has a small grooved metal bushing set in the butt under the plate where it presses the pin on the butt. The pin is now held between the plate and bushing instead of the plate and wood as formerly, thereby insuring solidity and durability.

New patent damper block, which is composed of two parts, one swiveling inside the other, can be used either in the block or in the damper head direct, and by reason of the swivel can be readily set to any slant of the strings without bending the damper wire, saving the finisher time and trouble.

And on grand actions they claim several valuable parts.

Grand Action Claims.

The method of separating the springs and having them resting directly on the parts of the actions, giving a more accurate action and pleasant feeling, and doing away with all ropes or cords so liable to destruction by mice and moths.

The new patent divided damper and lever can be more accurately set in their proper position at a great saving of time and trouble.

All of these points have been conceded by the judges of awards, thus giving Strauch Brothers a very valuable diploma.

They are the only manufacturers whose patents and improvements have been specially noticed in their diploma, and so remarkable is this that even the Chicago daily papers have taken notice of it and speak of this honor in the highest terms.

Last Friday two of the Chicago papers had the following about Strauch Brothers:

VICTORY WON ON MERIT.

THE ONLY AWARD GIVEN FOR IMPROVEMENTS IN PIANO ACTION GOES TO STRAUCH BROTHERS.

The house of Strauch Brother has long been recognized in the piano trade as being both ambitious and progressive and as "the leaders" in original and valuable improvements in piano actions which have never been equalled. They have been honored by the judges of awards with the only award for "new features in its construction," and their position is thus officially recognized. Of this high honor paid them by the judges they may be justly proud.

The excellence of their piano actions and of the improvements made in them by Strauch Brothers has won for them an international reputation.—Chicago "Herald," October 6, 1893.

MERIT WON THE VICTORY.

STRAUCH BROTHERS' PIANO ACTIONS RECEIVE THE ONLY AWARD GIVEN FOR IMPROVEMENTS.

It has long been recognized in the piano trade that as a live, progressive house Strauch Brothers have been "the leaders," and that for originality and value their improvements in piano actions have never been equalled. The judges of awards have honored them with the acknowledgment of their right to this position by giving them the only award given for "new features in its construction."

The house has an international reputation for the excellence of their piano actions and for the improvements made by them in their construction. They may feel justly proud of the high honor shown them by the judges.—Chicago "Inter Ocean," October 6, 1893.

Speaking of his house's goods Mr. Albert Strauch said last Friday:

"The specific features in our grand and upright actions, as described in the foregoing slips, are the latest and most valuable improvements in action making. They aid in producing remarkable freedom and lightness of touch and perfection of repetition, and with highest possible excellence in workmanship and finish, as shown in the regular styles of grand and upright actions exhibited by us, constitute the highest standard of action making."

Regarding Mr. Wessell's boast that his house was originators of improvements, and all others merely copiers, I simply say he is wrong; and that throws the burden of proof on him. We are not copiers of him or of anyone else. Mr. Wessell must now prove his position or silently confess

that he is wrong. As he cannot back up any such absurd claims he will probably remain silent and give us the victory. In the last issue of THE MUSICAL COURIER was a letter from my house that clearly proves Mr. Wessell is in error, and the judges' report that gives to us the only diploma for improvements belies Mr. Wessell's words."

Competitive Awards in French Exhibits.

It will be remembered that some time ago the French exhibits were withdrawn from awards. Before taking this step the French commissioners thoroughly investigated the award system in vogue at the Exposition and decided that it was utterly worthless. Exhibitors of French nationality withdrew their exhibits and for a time thought they would not reap any benefit in the shape of diplomas from the World's Fair. But the French Government came to the rescue and appointed French judges, who came to Chicago, judged the exhibits in a most thorough and severe manner and then left for the sunny shores of France. Coming as French agents of the French Government, they naturally left no report upon this side of the Atlantic. Their conclusions are soon to be made known in a published book, about ready for press, and which will be published by the French Government. Upon these reports La République Francaise will issue gold, silver and bronze medals on the plan generally observed in previous world's fairs.

Speaking of the comparative worth of the French and Mr. Thacher's system of awards a prominent French instrument exhibitor said:

"In our sections exhibits have been in actual competition. Those worthy of a first award are pointed out and their good qualities called attention to. They are given gold medals. The second and third best are also named, while those not above the average are overlooked. Now, anyone can see that a medal to us means much. It is a sort of guarantee of the worth of the goods. On the other hand the Americans go through a section saying this and this and this and 150 more exhibits in a certain line are worthy of a medal. What is the good of such competition? Why, on canned fruit alone several hundred awards were made. Our people say that under Mr. Thacher's system awards would be useless and our exhibits were withdrawn."

"Our judges made a thorough examination, and medals that will be highly prized will be issued. I expect the list of medal winners by the next mail. We will be the only ones who can rightfully claim gold medals, and we will benefit from Mr. Thacher's mistake. However, it is a shame that American exhibitors, who have certainly provided the greatest Exposition ever seen, will derive no benefit from the awards."

Messrs. Brown and Gross Held Up.

It seems as if Mr. Horace F. Brown, of Behr Brothers, was trying to acquire a reputation as a man hard to be beat. At least wherever he goes his presence is a storm center. He is one of the most peaceful of men on the grounds although he never submits to having his corns trodden on.

A short time ago he heroically defended his house's exhibit from being trampled upon by a would-be smartypants and without the aid of a "keep off the grass placard." He is ably seconded by Mr. Gross, who is of a pacific nature, backed up with several tons of highly explosive glycerine properly treated with nitric acid. It is said that Messrs. Brown and Gross are a match for anything under heaven, from a Bengal tiger up.

These gentlemen were returning to their home a few evenings ago after passing through the moral atmosphere of Midway Plaisance, when two highwaymen set upon them. The attack was so sudden that Messrs. Brown and Gross were at the mercy of the followers of the trade of Claude Duval, and like wise men told the joking gentlemen to go ahead and take their valuables. Mr. Brown stated that they had just passed through the Midway, whereupon the robbers concluded that there was nothing left for them, and ordered the piano men to continue on their way in peace instead of in pieces.

Moral: If you are "held up" before you "do" Midway sympathy is with you. If the robbers halt you after "doing" sympathy is with the robbers. If you go into "Midway" no sympathy can be extended you, on the principle that no one who lights a fire with kerosene oil is entitled to any consideration.

H. Lehr & Co. Protest.

H. Lehr & Co. have sent the following protest to the Executive Committee on Awards:

CHICAGO, September 28, 1893.
Executive Committee on Awards, John Boyd Thacher, Chairman:
GENTLEMEN—In accordance with your notice of September 18, in regard to filing objections or protests against the action of the jury on awards, I hereby protest against the action of said jury on our exhibit of red organs without award. I claim important improvements in this class of organs, viz., new system of pedals and knee levers, taking place of stop knobs, which I contend are worthy of an award.

Respectfully,
H. LEHR & CO.,
F. H. PECHIN.

The re-examination of the goods of H. Lehr & Co. by competent men will result in their getting an award. Their goods are sold for high prices by many of the leading dealers of the country and they are surely entitled to an award.

Mr. Charles Hinze Protests.

Mr. Charles Hinze has addressed a letter to Mr. John Boyd Thacher, which is virtually a protest against being left out by the judges of awards. Mr. Hinze claims that his patented sounding board, which is a direct innovation on the ordinary method of constructing a soundboard, is worthy of being examined thoroughly, and he thinks it is

worthy of an award. There is no doubt that Mr. Hinze's piano is, to speak modestly, a good one. There is no doubt that his piano is fully as much entitled to an award outside of the improvements which he claims on the sounding board as many pianos which did get an award. Up to the present time he has received no written reply to his written protest, but he has Mr. Thacher's word for it that his communication will receive attention.

Bird-like Notes.

"Such bird-like notes."

The speaker was a lady seated on a settle before the Pilcher organ. An organist was giving a recital. The lady was one of those semi-emotional females that make life almost unendurable. But her remark quoted above led to the discovery of something amusing.

A gentleman called Mr. Pilcher's attention to something moving in one of the pipes that compose the front of the organ. Whenever a particular pipe was sounded something would rustle. Mr. Pilcher watched the mouth of the pipe, and when the organist sounded it again bird's bill projected from the orifice, while a little head tried to force its way through.

When the recital was over, Mr. Pilcher removed the pipe, overturning it, when a sparrow dropped out and without saying "thank you" flew away. The bird had fallen in the pipe, and as it was too narrow to permit of its wings being spread, necessarily stayed there a prisoner until released by the organ builder. Mr. Pilcher said that such occurrences are not uncommon and that some operatives of his house once found a skeleton of a bird in the pipe of an organ while repairing it.

To go back to the "semi-hysterical" lady; but she is gone, so what's the use.

Praise from "Sir Hubert Stanley."

Alexandre Guilmant, the greatest of living organists, played the Pilcher organ a few weeks ago, and was so delighted with it that Pilcher's mail a few days ago contained the following letter from Mr. Guilmant dated from Montreal:

MONTREAL, September 24, 1893.

GENTLEMEN—I thank you for having asked me to test your Exposition organ, for the instrument in all respects is excellent; the mechanism offers many resources to the player, and the key action is instantaneous. I extend to you my congratulations and beg you to accept my highest regards.

ALEX. GUILMANT.

No praise could be higher, nor could a testimonial from any living man be more valuable, as Mr. Guilmant is the recognized highest authority on organ playing.

"Conover" a Mascotte.

Conover seems to be a magic name these days. Who does not know the name? When it is heard one thinks at once of a piano that is of the highest class—but it is not the piano we speak of this time. It is the "Conover March" published by the Chicago Cottage Organ Company. It is played on a Conover grand piano at the Exposition and the work does the rest. The beneficent influence of the name Conover has been exerted to such an extent that every band on the grounds—Gilmores, Pullman's, Elgin's and the Mexican—is playing it daily.

Conover, thy name is power! Why?

Ask not questions, thou man of interrogation, but step into Conover headquarters in Chicago and have a few moments' chat with Mr. H. D. Cable. Then thou wilt understand.

Why Blue?

A great many booths are being decorated with blue ribbons. We do not know why blue is chosen. Is it because many are blue over their diplomas? Is it to be in line with the weather, or have the gentlemen joined Father Murphy's blue ribbon brigade? As the German restaurant proprietor has not made an assignment, as the weather is clearing and as every one declares they have the first award, why is blue used?

Perhaps Mr. Conkey says so in good dry three dollar tones.

The Colby Piano Company.

The award to this company from the Exposition authorities is a good one. There is not a word too much nor too little. If every award issued was as thoroughly sensible there could be very little to complain of, except in the grammatical errors which appear in it, and these relate only to the mixing of singulars and plurals.

The company ought not to delay the publication of their award.

Chase Brothers Grands Used.

The Chase Brothers pianos were played in Festival Hall last Saturday at the grand concert given in honor of Italian Day, under the direction of Mr. Carlos Gomez, the eminent composer and director. Four grands were used.

Mr. W. C. Burgess, representing Wegman & Co., has left his booth for a short road trip, and will make such trip until November 1, when he will take care of dismantling the Wegman exhibit.

The window of the music store of E. S. Escher, 1249 Girard avenue, was found broken about 5 o'clock yesterday morning, October 5, and an investigation showed that brass musical instruments valued at \$50 had been stolen. The police have received information that two men were seen to jump out of a wagon between 1 and 2 o'clock the other morning and smash the window with a brick, grab up the instruments, spring into the vehicle and drive away furiously.—Philadelphia "Ledger."

NOTES ON AWARDS.

MR. THACHER'S Committee is very angry on discovering that the wording of the awards has become public and efforts are being made to discover the cause of the leakage. In this office we are now in possession of a large number of these awards and desiring to secure them all a representative of THE MUSICAL COURIER was sent to Mr. Thacher personally and he politely refused to give access to them.

It is now said that each and every award is to be "edited" and that when the diplomas finally come from the hands of the Commission on the vellum itself, the glaring grammatical and other errors will be found eliminated and the language purified.

As Mr. Thacher's authority is supreme he can so correct the phraseology of these diplomas that they will fit his ideas of tone, touch and construction. During the past four months Mr. Thacher has had many opportunities to study the construction of musical instruments, and from an intellectual point of view his ability is far above that of many of the expert judges.

The question now arises, "How will the official diplomas differ from the awards hitherto published or about to be published?"

* * *

The French exhibits entered for awards were examined by French judges sent over here by the French Government for that purpose, and the system was based upon the old plan of competitive examinations. Unlike the American awards, there will be found among the French awards many that are better than others. The French pianos were all examined and the report of these judges has been handed in.

* * *

The claims made by J. Howard Foote for examination were rejected on the ground that he is not a manufacturer. It has not been learned on what ground Mr. Foote claimed to be a manufacturer. He doesn't make brass band instruments and we never heard of his making any violins or instruments of the string class. Mr. Foote is reported to have said he will sue the judges, but under the ruling of the United States Court in Chicago Mr. Foote cannot go behind the returns. Like in the case of Tilden v. Hayes and the 8 to 7 decision, the returns stand.

* * *

Chase Brothers Piano Company filed a protest with the National Commission on Saturday in which they state that the judges were corrupt and that they, Chase Brothers Company, did not get hearing in court. All affidavits in the case are attached to this protest. The examination into the Besson leak was to have begun yesterday.

* * *

The latest originality in the advertising of awards comes from Boardman & Gray, of Albany, N. Y. That firm advertises "Highest award and gold medal." Of course Messrs. Boardman & Gray can have any number of gold medals struck off they please, and if in their mind's eye they already perceive a gold medal in the distance they have as much right to advertise it as others have to advertise what they are advertising. The way to advertise is to advertise.

DOORS CLOSED.

ST. LOUIS, October 4, 1893.

Musical Courier, New York:
The Southwestern Music Company, 902 Olive street, is in the hands of the sheriff and the doors are closed. This is Frees.

THIS news reached us after last week's paper had been issued. A St. Louis daily paper published the following:

A PIANO HOUSE FAILURE.

Hardman, Peck & Co., piano manufacturers, New York city, assigned yesterday. A copy of the assignment was filed in the Recorder's office this morning. It embraces all the goods, merchandise, accounts of the company wherever the same may be. Joseph Ullman, of New York, is assignee as trustee for creditors.

How large the interests of the company in St. Louis are is not known. Yesterday the National Bank of the Republic took out an attachment for \$2,571, and levied on a lot of pianos at 902 Olive street.

The Southwestern Music House was created out of the business of Thos. H. Smith, and was a branch of Hardman, Peck & Co., and necessarily had to go down with the collapse of the parent house here. Mr. Peck put Frees, formerly of Dallas, Tex., in charge.

—Gill's music store, at Meriden, Conn., was entered by burglars last Monday week and several valuable instruments removed, though no attempt was made to open the safe or cash drawer.

THE business of F. Steinert at Worcester, Mass., has probably been discontinued by this time. It appears that Mr. Frederick Steinert will be absorbed by the M. Steinert & Sons Company, and Mr. Frederick Steinert may be found hereafter with the Springfield branch.

THE Cincinnati College of Music announces a "new departure" in the piano department, which is to the effect that a special course of study has been introduced with the Janko keyboard, beginning with this season. Decker Brothers pianos, with Janko keyboards, have been furnished to the college through Messrs. D. H. Baldwin & Co., and we desire to put ourselves on record again by stating that other music schools will be obliged to follow suit.

DID not Mr. George Steck, World's Fair juror, know any better than to say in the Everett award that the "action of their own manufacture" is "well regulated?" The action was probably well regulated, but it was made by the Seavers Piano Action Company, of Cambridgeport, Mass., who make the Everett actions, as they do make actions for many other piano manufacturers. After all, an expert in pianos must know more than the technical branches of piano construction.

THE contract between Chickering & Sons and the Chase Brothers Piano Company, of Chicago, terminated legally on September 15. There have been several rumors of late as to the next steps to be taken by these concerns, but nothing definite has been done on either side, and it is expected that all future movements will be delayed until after the expiration of the World's Fair. The relations between the two houses continue amiable, and it is hoped generally that whatever differences may exist will be settled satisfactorily.

BUSINESS in Chicago was virtually suspended on Monday on account of the celebration of Chicago Day, and all piano and organ houses, as well as all music stores, were closed. The factories were also closed for the day. The crowded condition of the city made it impossible for the firms to transact business, because the postal and telegraphic communications were interrupted by the crowds. Just as we go to press we learn that the Award granted to the Fischer piano is of a high order and has passed the regular form. Reference to this is made in another column.

HIGHEST AWARDS.

REPORT OF THE JUDGES OF AWARDS

AT THE

World's Columbian Exposition

ON

A. B. CHASE PIANOS.

TO THE COMMITTEE OF JUDGES.

CARD NO. 18,013.

EXHIBITOR—THE A. B. CHASE CO., NORWALK, OHIO.

EXHIBIT—PIANOS.

I report that this exhibit deserves an award:

1st. For the TONE QUALITY, which is of the HIGHEST ORDER, BROAD, RICH and SONOROUS, yet SYMPATHETIC and MUSICAL. THE DURATION and SINGING QUALITY of the tone is EXCELLENT.

2d. The SCALE is VERY EVEN and is GRADUATED with GREAT SKILL.

3d. The ACTION is of the HIGHEST CLASS, responding readily to every demand made upon it by the player.

4th. The TOUCH is FIRM, ELASTIC and PROMPT in REPETITION.

5th. The BEST MATERIALS and the most CONSCIENTIOUS WORKMANSHIP are exhibited in EVERY DETAIL. The CASES are ARTISTIC in design.

6th. A NEW FEATURE DESERVING of the HIGHEST COMMENDATION is the OCTAVO PEDAL, by means of which EFFECTS HERETOFORE UNATTAINABLE may be OBTAINED.

7th. The PEDAL MANUAL deserves SPECIAL MENTION and proves VERY USEFUL.

Signed,

MAX SCHIEDMAYER, Judge,

K. BUENZ, President,

J. H. GORE, Secretary.

From the above report it will be seen that such superlatives as "Highest Order," "Highest Class," "Best Material," are freely used to express such essential features as Tone Quality, Action, Material and Workmanship, and Highest Commendation is given to the Octavo Pedal because it "Effects Heretofore Unattainable may be Obtained."

If the A. B. Chase pianos are in the highest class in every essential feature and then go a step farther and "obtain heretofore unobtainable musical effects," why can it not be said that they not only "Have no superior," but, in fact, "HAVE NO EQUAL?"

A CONVICTED HUMBUG.

NOW that the daily hand bill issued by "The Presto" has come to grief it is amusing to look back at the bombastic statements issued by its publisher repeatedly. According to its own statements the publication was a marvelous success; its advertising space in great demand; its readers innumerable, and the whole scheme a perfect wonder in music journalism. Whereas the facts now indisputably show that it was a fraud and poverty stricken humbug from start to finish, constantly flaunting into the faces of its readers in Section I a batch of infamous lies and false pretenses.

The same individual who published that limpish rag is publishing the weekly "Presto," and he is doing exactly in that nasty sheet what he did in his now defunct offshoot. He is claiming circulation while he has none, and he is accepting money on the basis of a circulation that does not exist.

Less than 400 subscribers pay to read "The Presto," and the weekly expense of the paper, including the Annual Year Book, is less than \$150. No good, no benefit can be derived by spending money in such a paper, for it does not, it cannot advertise anyone.

The Year Book is also an annual imposition upon the trade. The firms paying \$20 or \$25 a page for advertising in the Year Book should know that with its edition of 500 copies they are spending too much to have the gratification of knowing that their competitors are doing what they themselves are doing, namely, reading each other's advertisements; for no one sees the Year Book except the advertisers in it and those manufacturers who are looked upon as advertising possibilities for the next year.

This whole absurd system of advertising in papers that have no subscription list, and no circulation in consequence, is stupid child's play, and in all seriousness should be stopped. The money wasted in that fashion could be used to good purposes. Every dollar spent in the papers whose editors are always hard up, and whose offices indicate the total absence of capital, resources or possibilities, is a dead loss, which is not incurred by most of those whose advertisements appear in those papers, for the simple reason that the advertisements are not paid for by the shrewd men in the trade.

They know that those papers have no circulation, and they say nothing and let the others pay, while they lean back and smile.

Do you suppose that if all the advertisements in those poor sheets were paid for the editors would be hard up all the time, particularly as they have no expenses? Don't you see?

FISCHER AT THE FAIR.

AT an incidental meeting last week between the Hon. John Boyd Thacher and Mr. Henry B. Fischer, of J. & C. Fischer, at Chicago, Mr. Thacher expressed his regrets that the Fischer piano had been entered for exhibition only, and that it would have pleased him very much had the house submitted to examination. Mr. Fischer said in reply to so flattering a statement that he would be willing to do anything to please Mr. Thacher, and an arrangement was thereupon made to have an application for examination entered.

We believe on Saturday Dr. Ziegfeld and others examined the Fischer pianos at the World's Fair, and of course the results are sure to be in consonance with the remarkable advancement and improvement made in these instruments the past few years.

People should have a clear and distinct idea of the condition of affairs regarding awards at the World's Fair. In the Chase Brothers' injunction suit the United

States Court laid it down as law that the act under which the National Commission was operating virtually constituted that body an arm of the Government, which is solely responsible for its acts. The World's Fair Commission and its subordinate committees constitute under this decision just as much a distinct branch of the United States Government as the State, War, Navy or Treasury departments, and appeals for any cause whatever must be made within the domain of the Commission.

Mr. Thacher's acts and decisions are therefore supreme authority; whatever Mr. Thacher decides upon awards is a final decision, for there is not a chance that the National Commissions will do anything to upset what he says. Mr. Thacher's own committee is a big force in the National Commission, and there are very few members of the Commission in attendance at present.

If Mr. Thacher decides upon having the pianos of a manufacturer examined whose goods were not at all in the World's Fair, he can put his judges upon them and issue a diploma.

Mr. Thacher can go further than that. He can appoint anybody he chooses as judge; he can take the editor of this paper and to-morrow appoint him as a judge of the Knabe piano or the Weber piano or the Decker Brothers piano or the Steinway piano and can accept the report on all or any of these pianos and issue a diploma.

Mr. Thacher's system is absolutely perfect.

It must always be remembered that from the official point of view there is no possibility to go behind the returns. We can disagree with the character and the language of an award; everybody has that same privilege; we can differ entirely with the judgment of the jurors or judges as they are called; we can criticise, we can condemn and we can approve, but we can't go behind the returns and question the legality of the diploma. For all practical purposes it is as firmly fixed as the foundation of the Washington Monument.

BOSTONIANS.

MONG callers at THE MUSICAL COURIER office last week from Boston were Mr. John C. Haynes, of the Oliver Ditson Company; Mr. Willard Vose, of the Vose & Sons Piano Company, and Mr. J. N. Merrill, of the Merrill Piano Company.

Mr. Haynes has large interests here outside of the Oliver Ditson interests, and is now concerned with the approaching arguments to be made in the United States Court in the Oliver Ditson-Novello-Ewer friendly copyright suit. The decision will affect the copyright of American and English publishers and is absolutely essential to a proper understanding of several features of the law. No decisions have yet been made on this particular section, the section relating to music books and what would come under that classification and the law pertaining to the plates from which music is printed. The opposing counsel have already agreed upon certain lines of argument, and in fact the case has been partly presented to the court.

Mr. Haynes is a passionate admirer of the World's Fair and may possibly spend additional time in Chicago in order to see as much of it as possible before the closing days. He is naturally pleased at the high honors conferred upon Lyon & Healy by the Fair, and tells us that the exhibit of John C. Haynes & Co., consisting of an assortment of musical instruments and musical merchandise, has received a valuable diploma.

Mr. Willard Vose came on with some members of his family partly on pleasure and partly on business. He says that he is tired of reading so much nonsense

in the music press and such frequent statements directly in conflict with the truth, and we agree thoroughly with his sentiments. If Mr. Vose were to attempt a purification of music trade press methods he would give it up after a short trial, for there is neither glory nor compensation in such a task. Men in music trade journalism who, for the sake of the momentary dollar which they are in constant need of to meet the exigencies of the hour, will publish anything or write any amount of drivel without reflecting upon the damage it may do to their own papers; such men cannot be successfully appealed to to improve methods. We have done all we possibly could do to call their attention to the slough of disgrace into which they are constantly dragging this line of newspaper work, but without avail. They need ten or twenty dollars immediately and the grade or character of the articles they insert is of no consequence provided they can get the money.

Mr. Vose is certainly correct in his opinions, and they are truisms, but he proposes no remedies. The remedy lies entirely with the trade which supports the aggregation of small papers. From this we conclude that the trade enjoys them, and so do we, as it is known that the trade wants more of them instead of less.

The trade of the Vose Company is a select trade in more than the usual significance of the term, for the company has to a great extent selected its houses. If there is any piano trade at all the Vose & Sons Piano Company gets its share.

Mr. John N. Merrill was here on a flying trip and spent part of his time with Mr. Haynes, of the Newman Brothers and Starr fames. The Merrill piano is an instrument of real musical merit and its two points of excellence, volume of tone and singing quality, the desideratum of the dealer make it a sure winner. Mr. Merrill is contemplating a move which may be ready for announcement inside of a month.

On Epworth.

LOSTANT, Ill., September 27, 1898.

Editors Musical Courier:

I KNOW from the party direct that a minister came to Chicago to see the Epworth piano factory and buy a piano. He wanted a certain piano of their catalogue, number and style, and wanted to see the piano at the factory. About this time Mr. Williams did not have time to take him to the factory, but told him to call in the afternoon and he would take him down. The piano he selected was ordered to be sent to the Springer Building, where a man was working with one helper on a few pianos which took all summer to make; then the man was taken to this place and was shown the piano and was told they had made the piano there at their factory which is not their factory.

When I left them last February they went to the Lakeside factory and asked Mr. Sweetland if they could have a talk with one of their help.

Mr. Sweetland asked them if they wanted to hire the man, and on their promise that they would not do so Mr. Sweetland opened the door and bid them enter.

They hired the man and told him not to say anything about it to the firm, and I was the first to give Mr. Sweetland the information, and even the man denied it, intending to quit when he was through with his work and then cut them short.

Hoping these few remarks, with those already mentioned, will give you an idea of the quality of the "goods," I remain,

HOMNO BUIKEMA.

The Starr Award.

THE following is the award on the pianos of the Starr Piano Company granted by the World's Columbian Exposition:

The tone quality is good and sustains well. The scale is well balanced and the action well regulated. The touch is good and repeats well. In construction the material is carefully selected. The workmanship is good.

Signed,

V. HLAVAC, Judge.

K. BUENZ, President.

J. H. GORE, Secretary.

WANTED—An experienced piano salesman wants position. Can give best of references. Ten years in the business. Address "G," care of THE MUSICAL COURIER, 19 Union square.

The best
PATENT CAST STEEL MUSIC WIRE
are sold at the STAHL-und DRAHTWERK RÖSLAU
Bavarian Fichtelgebirge Germany.
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL
JUDGE BY YOURSELF. SMART AGENTS WANTED.

METAL PIPES
FOR
Pipe Organs.

Also Flue and Reed Pipes,
Voiced or Unvoiced.

F. A. MARSH,
Nyack, New York.

THE SCHUBERT PIANO AND EX-JUDGE ZIEGFELD.

THE following correspondence, which has already been published, is suggestive of considerable analysis and deserves careful consideration. It cannot be dismissed as a mere incident, for it has direct bearing on living issues in the piano and organ trade.

[Copy.] CHICAGO, October 8, 1893.

Hon. John Boyd Thacher, Chairman Committee on Awards:

MY DEAR SIR—I have been told by several different people that certain pianos which the judges did not deem worthy of award have since been posted as having received awards. Now, having seen the list personally, I cannot credit such statements, because I am slow to believe that deliberate insult would be offered to those chosen to pass upon musical instruments. We would certainly have been notified had any change in our rulings been deemed advisable.

In order to settle the matter will you kindly answer by bearer, and inform me whether any changes have been made in our report.

We have kept a full record of all our decisions, and I find that the following firms have received no award:

Keller Brothers, Hinze, Schubert, Meyer & Son, Jacob Brothers, Stark & Strack, Guild and Harrington.

Yours very truly,
F. ZIEGFELD.

[Copy.] OCTOBER 2, 1893.

Dr. Ziegfeld, Central Music Hall, Chicago, Ill.:

DEAR SIR—The reports of the various judges upon pianos were adopted with one exception—Schubert Brothers. Their exhibit was referred for re-examination, and the juror who re-examined recommended an award, which was adopted.

No insult was in the least intended by the department committee in referring this exhibit for re-examination, and hope no such interpretation will be made of it.

Yours truly,
J. H. McGIBBONS,
Chief Clerk of Liberal Arts.

The following is the award given by the World's Columbian Exposition to the Schubert Piano Company of New York:

EXHIBITOR, Schubert Piano Company, New York.

EXHIBIT, Pianos, upright.

To the Committee of Judges, Department of Liberal Arts:

I report that this Exhibit, Upright Pianos, has standard scales, fine resonance below tenor G; brilliancy in Alto and sweetness throughout. Workmanship and finish are elegant.

The bearing bridge is worthy of notice, as it reduces the collateral strain upon the wood, and is a simplification [simplification] in connection that merits award.

(Signed) FIDELIA HAMILTON,
K. BUENZ, President,
J. H. GORE, Sec'y.

It will be observed, in the first place, that Mr. Thacher very properly did not reply to the impudent letter of Ziegfeld; he merely passed it over to a subordinate, who explained in polite words that the ex-judge did not know what he was writing about. We might as well apply some Socratic methods to Dr. Ziegfeld by asking him a few questions, to which we are equally as well entitled as he was to ask Mr. Thacher, although we shall not be impudent about our questions.

Did Dr. Ziegfeld, while he occupied a place among the Judges, read the rules of the Committee on Awards?

Did Dr. Ziegfeld not know that Mrs. Fidelia Hamilton, of Salt Lake City, was a Judge in the same group in which he acted?

Did Dr. Ziegfeld find anywhere among the rules governing the actions of the Judges anything that gave official sanction to the little committee he organized among the six Judges and of which he made himself President by proposing the scheme?

Did Dr. Ziegfeld not know that a dissatisfied exhibitor could call for a re-examination?

Did Dr. Ziegfeld suppose that those who were passed over by his self-constituted committee would all solemnly bow to that decision?

Did Dr. Ziegfeld not know that he could not disbar Mrs. Hamilton or Mrs. Leigh or Miss Cervantes from acting as Judge of an exhibit that represented a dissatisfied exhibitor?

Why therefore this assumed indignation? The proceedings have the appearance of legality and are

exactly in conformity with the regulations, while Dr. Ziegfeld's committee never had official sanction, as can be seen from the signatures of the awards, which are all signed by single Judges.

The United States Court says definitely that we shall not go behind the *official* returns, and very naturally it follows that we certainly cannot go behind the *unofficial* returns of Dr. Ziegfeld's self-constituted committee. Dr. Ziegfeld opposed Chase Brothers Piano Company, and was pleased with the decision of the court when it suited him, but now when a case arises that does not suit him he desires to go into Mr. Thacher's office and dig into the returns. Oh, no, that will never do, and Mr. John Boyd Thacher is not the kind of man to be "monkeyed with," as they call it in Chicago, in that fashion. He never bothered about that little inside arrangement of six Judges that was gotten up to

and military ethics the Doctor should now resign, but then he cannot resign as there is nothing to resign from.

The Doctor, who is a profound Latin scholar, remembers the lines of Seneca, who, in referring to the results of elevation by chance and not merit, says: *Quidquid in altum fortuna tulit, ruitura levat.*

The Doctor says it was Davis' friendship that made him a judge; it certainly could not have been his knowledge of piano construction.

The Moral of It.

But there is something of deeper import associated with all these proceedings than the discussion thus far has shown. The example is found in this very case of the Schubert piano.

Here is a man like Mr. Peter Duffy who, with gifts in a mechanical direction, supplemented by an intelligent appreciation of the demands of the time in his particular pursuit, succeeds in building up a large industry; and placing his product on the market successfully he looks to fair judgment at such an event as this World's Fair to give him no more and no less than those receive who are classified with him.

We who are acquainted with the construction of pianos and know the inner secrets of the manufacture, we—all of us—know very well that pianos which received awards at the hands of Doctor Ziegfeld and his brother Judges are of exactly the same class, the same stamp, the same character as the Schubert piano. A man like Ziegfeld, who is not an expert and who cannot know these details, not only concludes upon assuming the function that might drag to ruin the life work of another, but, after having discovered that his decision is about to be upset by higher authority, presumes publicly to protest and still further endeavors to injure that product.

Doctor Ziegfeld is not a judge and was no judge at the time he wrote the above letter, a letter which is damaging to every firm mentioned in it and which, in our opinion, represents in each case good cause for action.

If Doctor Ziegfeld was sincere why did he not go to Mr. Thacher and ask for an explanation? Why did he rush into print to announce that certain pianos did not get awards? Mr. Thacher would have shown him the rules and regulations and

that would have ended the matter.

From a moral point of view Doctor Ziegfeld had no right whatever to accept such a place as judge of musical instruments, and from a moral point of view he certainly had no right to publish the above correspondence. It is an outrage upon all these firms to abuse official privileges to injure them.

AWARD TO Kranich & Bach.

Deserves Award.

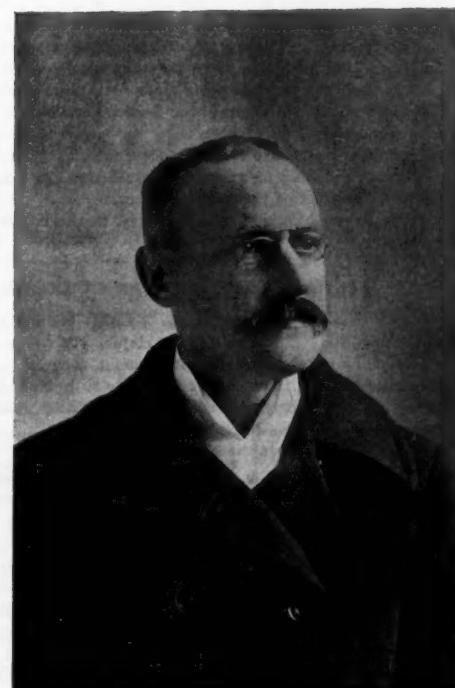
Style A Baby Grand.

- 1st. The tone quality, which is very good.
- 2d. The duration, which is excellent.
- 3rd. The action, which is satisfactory.
- 4th. The touch, which is light, easy and responds quickly. The material used is of the very best quality and the workmanship is thoroughly satisfactory. The cases are well made and of good design.

(Signed) HUGH A. CLARKE,
K. BUENZ,

President Board Judges Liberal Arts.
J. H. GORE, Secretary.

—Edward Bates, piano dealer and Shaw "pusher," of Iowa City, Ia., was here on Friday and in Worcester on Saturday.



R. S. MAXWELL.

OBITUARY.

Thomas J. Quinn.

THE treasurer and manager of the New England Piano Company's New York branch house, Mr. Thomas J. Quinn, died after a severe illness from a complication of troubles, on Friday, October 6, at his home in Brooklyn, aged about 50 years. He leaves a widow and three children, two girls and a boy.

Mr. Quinn had been in the employ of Mr. Thomas F. Scanlan for about 12 years, traveling for the house during the greater part of this time, but settling down 2½ years ago as the manager of the branch here.

He enjoyed the complete confidence of Mr. Scanlan, who was here on Sunday to attend the funeral services. Mr. Quinn was an honest, hard-working man, who took a deep and an earnest interest in the business, and his death is deeply regretted.

Joseph M. Russell.

Ex-Alderman Joseph M. Russell, of Malden, died at his home, 142 Summer street, that city, yesterday noon. He had been ill for some time from a complication of diseases.

Mr. Russell was born in Westminster, Vt., November 24, 1819, and came to Boston when a young man. After seven years' residence here he moved to Brooklyn, N. Y., returning five years later.

For the past 35 years he had been a music publisher, with an office in this city, and he was widely known in music publishing circles throughout the country.

Mr. Russell lived in Malden over 30 years. He was a selectman for a long time, and in the sixties represented the town in the Legislature for several terms.

In 1882, when Malden received its city charter, he was elected as the first alderman from ward 3 and was re-elected in 1883, '84, '87, '88 and '89. He served on important committees and was several times chairman of the board.

Mr. Russell stood high in Masonic circles. He was treasurer of Mt. Vernon Lodge for several years, and was also a member of Converse Lodge. He was a member of the Royal Arch Chapter of the Tabernacle and of De Molay Commandery, K. T., of Boston. In the latter organization he was treasurer 36 years. He was also an Odd Fellow.

April 30, 1846, Mr. Russell wedded Miss Emma D. Holt, of Boston, who survives him, as do two children, Mr. Frank H. Russell and Mrs. E. Josie Barnard.

A year ago Mr. Russell was prominently mentioned as the independent citizens' candidate for mayor, which was the successful ticket.

The funeral will be held either Wednesday or Thursday.—Boston "Herald," October 3.

Fred. N. Piercy, the Pacific avenue music dealer, died yesterday morning at 5 o'clock, of typhoid fever, at his residence, No. 608 Trafton street. The deceased had been a resident of Tacoma for twelve years, and was one of the best known merchants in the city. He leaves a widow and one child.—Tacoma "Ledger," Sept. 25.

Removal Announcement.

HAVING been obliged, on account of the increased demand for our pianos, to seek better accommodations, we have just completed moving to our new new factory, 615 to 621 Albany street, corner of Sharon, where we occupy the entire building, five stories and basement. The building contains nearly 50,000 square feet of floor space. We have at a large expense completely equipped the building with automatic sprinklers and all of the latest improvements to make this one of the most complete piano manufactories in the country. We have a very handsome wareroom and office on the first floor, and the whole building is very light and admirably adapted for the purpose of piano manufacturing.

This is the third removal since the business of C. C. Briggs & Co. was started, and we are pleased to state that each time it has been to more commodious quarters. We wish to thank our customers and friends for their increased patronage, and shall endeavor, as in the past, to give them a first-class, honest made piano, and it is our constant endeavor and study to improve on even the smallest details, and we feel that our efforts are being appreciated, by the constantly increasing sale for our goods. We are now at

work on a new style large piano which we are confident will prove a rapid seller and very popular one. We should be pleased to receive a call and inspection of our new factory and pianos by all of our friends.

Yours respectfully, BRIGGS PIANO COMPANY.
BOSTON, October 2, 1893.

B. Shoninger Company.

THE muffler attachment which B. Shoninger Company are now placing in their pianos is for simplicity and effectiveness equal to any arrangement of the kind in use. A slight pressure, straight down on the middle pedal, operates the muffler and presses it against the strings and holds it there. A clever little device concealed in the case prevents the pedal from returning to its place until the soft pedal is pressed, when it instantly flies back and releases the muffler.

Heretofore the Shoninger Company have operated the muffler by a lever at the end of the keyboard, but that was found to be inconvenient, as it necessitated removing the hand from the keys to adjust it. This new idea of theirs works perfectly, and cannot get out of order or weak, as when springs are used. They gain an additional strong talking point for their instruments; not that the Shoninger pianos are deficient in admirable talking features, or are particularly in need of additional ones, but it shows that the firm is progressive—always a valuable argument in favor of their instruments in the hands of a dealer.

Another feature which adds to the artistic efforts of the Shoninger pianos is the new style trusses they are using on some of their cases. These trusses are constructed on rounded lines—sharp edges are avoided—and they harmonize with the design of the case perfectly, a little point often overlooked by piano manufacturers, and when not observed mars the symmetry of the article.

The Shoninger people are well to the front in modern piano building, and their instruments attest the careful consideration in construction that is given them.

Mr. J. Shoninger, of Chicago, is expected in this city in a few days.

Haines' Attachment.

A REPRESENTATIVE OF THE MUSICAL COURIER obtained from Mr. John Haines the following additional facts regarding the attachment secured by the Nineteenth Ward Bank against Napoleon J. Haines and Margaret H. Kilpatrick for \$1,894.34, an account of which appeared in last week's issue of this paper.

That account was substantially correct:

The firm of Kilpatrick & Rylance, lumber dealers, of Harlem, frequently came to Mr. N. J. Haines to meet freight payments on lumber.

Mr. Haines invariably accommodated them with his note, which they discounted.

As security, certain piles of lumber were marked for Haines Brothers and a bill given, the lumber remaining in the Kilpatrick & Rylance yard. Should all or any part of the lumber have been used by Haines Brothers previous to the maturity of the note, the value would have to be paid by them and applied on the note.

This was exactly the transaction in question. Haines Brothers had not used the lumber, and therefore Kilpatrick & Rylance should have provided for the note when due. This was not done, and they seemed so indifferent to the matter that Mr. Haines got obstinate and permitted the note to go to protest. The bank got out an attachment and finally Mr. Haines paid.

The transaction all through was particularly aggravating to Mr. Haines and the publicity given it annoying.

In speaking of the article in THE MUSICAL COURIER Mr. Haines said it was an item of news and open to publication. He also said that he was well pleased with the assurance contained in the article, that their resources were unimpaired, which was true.

—B. F. Eshleman, attorney for the Manufacturers Piano Company, of Chicago, has brought suit against E. O. Henry, of Lancaster, Pa., agent for Robert McFadden, to recover \$770.00 balance due on a book account.

—A Viennese instrument maker, Ignatz Lutz, has invented two new instruments which he calls a "clavichord-zither" and "clavichord-harp." Their peculiarity consists in the application of a piano keyboard to a zither and to a harp. The latter instrument is considered of especial value, as good harp players are rare, and the keyboard harp enables any good pianist to play the harp part, which it is becoming more and more customary to add to orchestral scores.—Ex.

No Ray of Sunshine.

OFFICE OF JOSEPH FLANNER,
MILWAUKEE, October 7, 1893.

Editors Musical Courier:

I NOTICE in your issue of October 4 that you mention that W. L. Ray is connected with my house. I beg to inform you that Mr. W. L. Ray is in no way whatsoever connected with my house.

Yours very truly, JOS. FLANNER.
[The information reached our Chicago office through Mr. Ray.]

Long's Long Absence.

RUTLAND, Vt., September 30, 1893.

BENJAMIN G. LONG, a well-known music dealer of Rutland, is missing.

He started three weeks ago with his wife, accompanied by Mr. and Mrs. E. N. Merriam, for the World's Fair. He left the party at Buffalo, N. Y., since which time nothing has been heard from him.

Mrs. Long has returned, but professes to know nothing of her husband's whereabouts.

Long's music rooms, which had been recently fitted up, are in the possession of the sheriff, attachments having been put on by his creditors.

It is now alleged that Long has been drawing checks upon various banks where he had no funds. Among the victims are the National Bank of Poultney and the Salem (N. Y.) National Bank.—Boston "Herald."

Mr. Sohmer Returns.

HUGO SOHMER, of Sohmer & Co., returned to New York from Chicago on Monday night. Although this trip was taken purely in the interest of pleasure, Mr. Sohmer found that as long as he continued about the Sohmer booth in the World's Fair he had his hands full attending to business. There are many dealers visiting the Fair at this time and they seem inclined to transact business as well as see the sights.

"We are very glad that we entered the Fair as exhibitors" said Mr. Sohmer, "for it has been of benefit to us and has been a satisfaction to our many friends and customers, who are glad to see our goods so prominently displayed."

Trade Notes.

—Chas. E. Ditson has returned from Poland Springs, Me.

—C. A. Ahlstrom, of Jamestown, N. Y., has been in the city for a few days. Mr. Ahlstrom is here on business.

—Begbieing, Buttel & Co., of Des Moines, Ia., whose recent failure was announced, are preparing to resume business.

—Eben Hoyt, at Laconia, N. H., is building an extension in the rear of his building that will give him a main hall 20x35 feet.

—The National Music Chart Company, of Elyria, Ohio, was incorporated last week with a capital stock of \$10,000.

—Alexander Hirschfeld, piano, organ and music dealer, Fort Worth, Tex., has removed to larger quarters at First and Main streets.

—Mr. A. Howard Hinkle, of the John Church Company, of Cincinnati, has been in the city. He is now pushing "Elendi," the vocalist.

—S. M. Widdup, of Niagara Falls, is in the city. Mr. Widdup handles the Starr and other makes of pianos and the Newman Brothers organs.

—Tuesday morning of last week a fire broke out in the brush store of Wolfe Brothers & Co., at Pittsburg, Pa., that for a time seriously threatened the safety of the music stores of Kleber Brothers and Mellor & Hoene.

—Freddie G. Farnham, of Woodbury, the son of H. G. Farnham, the business manager of Blasius & Sons' piano works, received a severe flesh wound in the foot on Saturday by the accidental discharge of his gun while out hunting.—Philadelphia "Ledger."

WANTED.—An honest, competent man who is thoroughly acquainted with the musical artists of New York, Brooklyn and vicinity, and who can also produce reference. Address with record, Stanislaus, care of THE MUSICAL COURIER, 19 Union square, New York.

WANTED.—Situation by an experienced piano tuner in factory of some reliable firm. Competent and willing. Strictly temperate. Best of references. Address H. C. care THE MUSICAL COURIER.

WANTED.—A competent retail salesman to work up trade in this city and suburbs for pianos or organs. Liberal arrangements on a commission basis. Address "Manufacturer," care THE MUSICAL COURIER.

WANTED.—A situation by an expert piano tuner, regulator and finisher. Satisfaction guaranteed in anything in the line. Best references from former and present employers. Address "Thorough," care THE MUSICAL COURIER.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



Stevens Organ Company.

THE Stevens Organ Company, of Marietta, Ohio, have been going through something of a reorganization within the past few months. We understand from a reliable source that two citizens of Marietta with means have become interested in the concern and that there is now sufficient capital for pushing the business to any extent they may wish to.

The Stevens Organ Company are making seven octave piano cased organs. These instruments combine several modern ideas in organ construction emanating from Mr.

Stevens the head of the concern and a practical organ builder.

Lawrence & Son Piano Company.

THIS concern has recently opened a retail wareroom on the main street in Marietta, Ohio, near the Bellevue Hotel. The location is particularly favorable for a retail piano room, and the chances are the enterprise will result entirely to their satisfaction.

The competition in Marietta, considering the size and importance of the place, is not great, and the opportunity for

a lucrative business with as good sellers as the Lawrence & Sons pianos, have proved themselves to be in the past, is certainly very encouraging.

The manufacture of Lawrence & Sons pianos in Marietta, Ohio, is of quite recent date. They have done well since leaving Boston. The general paralysis in piano building during the months past has affected them as it has all others, but word from them lately received says that they are running their factory and securing orders.

—George Pilar de Pilchau, one of the musical judges at the World's Fair, has returned to Europe.

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

THE HARDMAN PIANO LEADS THE WORLD.

HARDMAN, PECK & CO., Manufacturers,
Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warerooms: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES
BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

CHEMICAL EDENELS. CHINESE, SILK AND COPENHAGEN

STRINGS,

MANUFACTURED BY

CHR. CARL OTTO,
MARKNEUKIRCHEN, SAXONY, GERMANY.

All kinds of Musical Instruments and parts thereof.

Collection of Music Strings at the Chicago Exposition, German Department.

BAUS

JACOB DOLL, Manufacturer.

Office, Factory and Warerooms:

Southern Blvd. and Trinity Ave.,

(East 133rd Street).

NEW YORK.

PIANOS**Baldwin**
PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE,
CINCINNATI, OHIO, U. S. A.**STANDARD**
Action Co.

MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.

P. PRYIBIL,
556 to 568 W. 41st Street, New York.
UNEQUALED
WOOD WORKING
MACHINERYPrincipally adapted for
PIANO MANUFACTURERSAction Machinery,
String Spinning Machines,
Shafting, Pulleys and Hangers.Entirely new process for Boring Piano Plates.
Our Machines will bore twice as much as two of the best men; a boy runs it and it works more uniformly.

We refer to all the principal Piano Makers in New York and neighborhood.

**Piano Plates.**Grand, Square
and Upright.**T. Shriver & Co.**333 East 58th Street,
NEW YORK,

MANUFACTURERS OF

Piano Plates.Plates Cast,
Drilled and
Jappanned,
all operations being
finished in our own
foundry and works.Over 30 years' experience.
Oldest house in the trade.PLATES SHIPPED TO
ALL PARTS OF THE
UNITED STATES.**THE CELEBRATED**
Carl Scheel
Piano,

Cassel, Germany.

FOUNDED IN 1846.

Highest Award and Gold Medal
at Melbourne Exposition.GENERAL AGENT:
F. BECHTEL,
704 Smithfield St.,
PITTSBURGH, PA.Correspondence solicited with reliable
dealers for the agency of these excellent
Pianos for the different States, either
directly with Carl Scheel, Cassel, Germany,
or F. Bechtel, Pittsburgh, Pa.**PIANO PLATES.**Send your address and receive a Sample Plate
and Prices. Charges prepaid.**L. E. HOYT & CO., Walton, N. Y.**

CLEVELAND FOOTE, Agent, 47 Broadway, New York.





CHICAGO OFFICE THE MUSICAL COURIER,
206 WABASH AVENUE,
CHICAGO, Ill., October 7, 1893.

Mr. Lichy, of Reading.

FROM the accounts received in this city it now looks as though Mr. Lichy, of Reading, whose failure was recently announced in these columns, is either a fool or a knave. The reason for using such terms in connection with Mr. Lichy is that he stated a short time ago in this city to a house whose goods he was purchasing that over and above all debts and claims that could be brought against him he was worth clear not less than \$30,000. He also stated last summer to a gentleman in this city that he had not yet used any paper at the banks, that he had met all his bills and still had over \$1,000 in bank. It is now found that he sold his customers' paper for several years just as fast as he got it, and when confronted with the statement I have just given his defense was that he must have been misunderstood. It is funny how two manufacturers in Chicago to whom this statement was made at different times could both have misunderstood him. There are judgments against him which he has confessed to for quite a large amount, and if my information is correct they amount now to about \$16,000. This does not include the Hardman, Peck & Co. claim, nor the Story & Clark Organ Company's claim, nor the Chicago Cottage Organ Company's claim. I quote from a gentleman who is a cool and level headed man, who says, "I think it the slickest piece of work I have met in my experience."

It is reported here that the Hallet & Davis Piano Company, the Earhuff Organ Company and the Carpenter Organ Company are creditors, and that Mr. Lichy recently took the agency for the Steinway piano. (He did not have this at the time of his failure).

A Coming Dinner.

The next dinner of the Chicago Music Trade Association will take place at Kinsley's next Saturday afternoon, October 14, at 5:30 p.m. I have not learned that there will be present on that occasion any special attractions of any kind; but that it will be a pleasant affair there can be no doubt, as the Chicago trade dinners usually are.

The following notice was delivered with the invitation to the banquet:

THE EXECUTIVE COMMITTEE OF THE MUSIC TRADE ASSOCIATION OF CHICAGO desires to state, for the information of the members of the Association and to obviate further misunderstanding on these points—

A—Members of firms and officers of corporations only are eligible to membership.

B—Membership in the Association is individual and not by firms.

C—Persons eligible to membership are not expected to attend meetings of the Association as guests.

D—No person entitled to membership and not a member may attend a meeting in place of a partner who is a member of the Association.

E—Under the By-Laws of the Association, members whose dues are not paid within thirty days after same become due, are no longer members.

ARTICLE 3, SEC. 4.—Any membership, the initiation fee of which has not been paid within 30 days from the date of election and notification by the Secretary of the Association, or the dues for the current year for which are in default more than thirty days, shall be void.

Invitations will not, therefore, be sent in future to those whose dues have not been paid.

It may not be generally understood that while but \$3 per plate is charged for dinners of the Association, the cost is considerably in excess of this amount, and as the difference is defrayed from the treasury of the Association it is intended that only those having paid dues shall share in the benefits.

PLATT P. GIBBS, Secretary.

Successful Braumuller Pianos.

"Where are the Braumuller pianos?" asked a well dressed lady the other day.

"They are not on exhibition," replied a courteous gentleman. "You remember a great many New York houses withdrew from the Fair on account of the award system which they thought of no consequence. Well, the Braumuller people were the first to go out. You can find their pianos at Lyon & Healy's downtown store, and view a large assortment of them."

The lady thanked the gentleman and went out of the section. The conversation set the scribe thinking about the great strides in trade the Braumuller has made this year. Mr. Otto Braumuller, the head of the house, made agency after agency. First Lyon & Healy, Chicago; then Jesse French Piano Company, St. Louis; then Emil Wulschner, Indianapolis; then the Ann Arbor Organ Company, Ann Arbor, Mich.; then S. D. Lauter Company, Newark, N. J., and a great many other dealers of the same class.

It is prima facie evidence that a piano handled by the above mentioned dealers has merit. It is so evident that discussion is superfluous.

Mr. Braumuller has been ably seconded in his labors by Mr. A. G. Wigand, and he is bringing up a son to help him.

Kimball Company, where he sold three pianos before the ink dried on my register. Mr. W. W. Kimball simply introduced Mr. Hawkins to a dealer, supplementing the introduction with the remark, "Give him an order for three pianos and if they are not satisfactory ship them to me."

Mr. Hawkins received the order, but insisted that if the goods were not satisfactory they should be shipped to the factory. He is willing to risk his goods on their merits.

Seeking Health for His Wife.

Mr. Louis Nelson, a brother of Mr. J. O. Nelson, the manager of the Mason & Hamlin branch store in this city, has been obliged to make arrangements to go to Southern California on account of the impaired health of his wife. He will locate in San Diego and will do business on behalf of the Mason & Hamlin instruments. Mr. Nelson is an experienced piano man besides being a good all around business man, and will no doubt do good work for the company.

GEO. W. SALTER & CO. NOW.

The old firm of Salter & Bilek has resolved itself into the firm of George W. Salter & Co., who are now located at Nos. 74 and 76 West Lake street, in this city. Messrs. Salter & Co. are making the same line of handsome music cabinets that they did before their fire which last spring destroyed their entire plant, and have got out a very handsome new catalogue, in which they illustrate their old line of goods and a number of new styles.

Going Into the Trade Again.

Mr. I. N. Rice is making arrangements to secure the possession of the Schaeffer piano factory at Oregon, Ill. He has the backing of Mr. Straub, who is represented to be a capitalist of that place. I have heard that he intends having an office in this city and that it will probably be in connection with Mr. R. W. Cross, who is looking for a store in which to sell pianos.

[We are in possession of a letter from Crawford, Ebersole & Smith, of Cincinnati, which says that the trade papers have no authority for the statements made on this subject.—ED. THE MUSICAL COURIER.]

A Ten Day Trip.

Mr. E. S. Conway left for a ten day trip a day or two ago and will visit, before his return, Texas, and return by the way of Washington and New York.

MR. M. R. SLOCUM.

Mr. M. R. Slocum has engaged with the Starck & Strack Piano Company, which house he will represent on the road after the Fair is over.

Factory Building Delayed.

Mr. John Reed, who recently made quite a visit to the East, has returned home. Messrs. Reed & Sons report that their new factory at Beloit City has been started. The stringency in the money market has caused the delay in the construction of this new factory. It was originally intended that it should be finished this fall, but it will probably not be finished now until some time in the spring.

* * *

Mr. P. J. Gildemeester is in town and is spending considerable time at the Fair. He, however, is on the lookout for business and says he is finding it. Mr. Gildeemeester will return East next week probably.

* * *

Mr. Otto Braumuller is in the city, and like every one else is at the Fair most of the time. His son, Mr. H. A. Braumuller, a promising young man of sixteen, has been here two months "doing" the Fair. Mr. A. J. Wigand joined Mr. Braumuller this week, having come in from a trip through Pennsylvania, New York and Ohio.

* * *

Mr. Martin Brett, one of the receivers of the Behr Brothers Company, has been here this week. He says that affairs are getting into good shape, and that a happy termination of all business troubles is reasonably certain. He expressed himself as entirely satisfied with the Fair, as well as with Behr Brothers Company's exhibit.

* * *

Visitors.

I don't know that there has been a very large number of visitors here this week; the fact is that the visitors who are connected with the music trade have been scarcer at the Fair than was anticipated. However, we have had a number of prominent people here this week which I append.

Mr. and Mrs. Hugo Sohmer, of New York, have been visiting the Fair this week; they have also been viewing the

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

DIPLOMAS AND DIPLOMACY.

TO THE EDITOR OF THE MUSICAL COURIER:

The farce is ended and every manufacturer who wanted an "award" has one. It was a lottery where there were no blanks; a race where every runner came in first; and it remains a blot on the fair fame of the greatest Exposition the world has ever known.

Every maker of repute signed a request that the great Exhibition should not be marred by the silly and meaningless humbug of "awards."

Such a request from such a source should have been equivalent to a command; but, unfortunately, it was addressed to a board of managers who were incapable of appreciating the dignity of the Columbian Exposition.

With a limited experience among county fairs, where it is the universal practice to issue a diploma to the owner of the fattest hog, the Directors regarded a "fair" without "awards" as the play of "Hamlet" without the "Dane" and replied, "You must each of you have an award, whether you want it or not."

It is a great pity that the Trade, having assumed a position in the matter, did not quietly and with dignity adhere to it, ignoring both Directors and so-called jurors. Instead of this, a large number of our representative manufacturers withdrew in disgust, destroying at once the value of the Fair as a complete exhibition of this branch of American industry, while most of those who remained have engaged in an undignified squabble to secure cheap recognition from a few incompetent men, who, by the grace of God and Mr. John Boyd Thacher, were called "jurors."

It is with a reasonable pride that we point to the fact that throughout all the turmoil of strife; of charges of bribery and corruption; of all the "backing and filling" of exhibitors,

THE NEEDHAM PIANO-ORGAN CO.

and four other leading firms have quietly and firmly maintained their original position.

Having united with our fellow-manufacturers at first in stating that we would not be a party to the "award" folly, we have seen no reason for either relinquishing our principles or withdrawing from the Exposition.

The World's Fair is a grand institution. Conceived by American genius, born of American enterprise, fostered by American liberality, it stands alone to-day, the admiration of the civilized world. The millions who have there examined our industries are the only authorized jurors—their approval the only award worth having.

THE NEEDHAM PIANOS AND ORGANS have gained this and we ask no more. The reputation of these leading instruments will remain bright and clear long after the memory of indiscreet managers, irresponsible jurors, wavering exhibitors, and the "award" folly of 1893 shall have passed away and been forgotten.

Yours truly,

CHAS. H. PARSONS, President,

NEEDHAM PIANO-ORGAN CO.

various prominent points of the city. Mr. P. J. Gildemeester, accompanied by his road salesman, Mr. J. A. Norris, both of New York; Mr. J. G. Carter, from Port Huron, Mich.; Mr. Ernst Knabe and family, from Baltimore, Md.; Mr. H. B. Fisher, accompanied by his wife and daughter, are here taking in the Fair and incidentally the city; Mr. E. Dorman, of Nashville, Tenn.; Mr. Rudolph Gross, of New York city; Mr. E. P. Hawkins, of New York; Mr. E. Coulton, of Ottawa, Ill.; Mr. Wm. Conrad, of Tecumseh, Neb.; Mr. G. W. Strope, of Kansas City, Mo.; Mr. A. L. Jepson, of Oregon, Ill.; Mr. O. L. Braumuller, and his son, Mr. H. A. Braumuller, also Mr. Albert G. Wigand, his road salesman, all of New York; Mr. C. L. Travis, the vice-president and acting president of the Mehlvin Piano Company, of Minneapolis, Minn.; Mr. W. I. Peters, of Battle Creek, Mich.; Mr. N. P. Curtice, of Lincoln, Neb.; Mr. Henricks, of the Henricks Music Company, Pittsburgh, Pa.; Mr. Chas. Logan, Jr. of New York, Mr. Wm. Tonk, of New York.

THOSE EXPORTS TO CANADA

A Challenge.

ROBERTS VERSUS SCHMOLCK.

TORONTO, October 5, 1868.

Editors Musical Courier:

MR. PAUL SCHMOLCK, who in your issue of 27th ult. questions the reliability of my statement regarding the Canadian importation of American pianos, may be an excellent musician and an estimable man otherwise; I know of nothing to the contrary. But according to his letter he arrays only his own personal experience against the official figures of the Dominion Government and statistics which I obtained by direct investigation from Halifax, in the East, to Western Ontario.

Having lived in Canada Mr. Schmolck can hardly fail to be aware of the stringency of the customs regulations, and that to smuggle pianos into this country would be practically impossible. That conceded he is not stupid enough, I trust, to question the reliability of the Canadian Government's figures, these being given to show the revenue, and are beyond dispute. Well, for the year ending June 30, 1868, our Government informs us that 419 pianos were imported from the United States. Four hundred and nineteen pianos were distributed among between 5,000,000 and 6,000,000 people! And yet Mr. Schmolck states from his experience (sic) that in this country, "while you may find occasionally a Canadian piano, you will find 90 American," naming several. What could possibly be more absurd? Mr. Schmolck makes himself supremely ridiculous.

As a matter of fact there are something over 30 piano factories in Canada, producing, as I don't merely guess or assume, but know from investigation, an aggregate of not less than 7,000 pianos annually. This is really a conservative figure, but reduce it if you choose to 5,000, and even then it is seen that of the total number of pianos—domestic and American—purchased in this country, not 8 per cent. are brought from the United States.

The Canadian firms mentioned by Mr. Schmolck as being the only ones he can remember as having "any hold whatever on the people" demonstrate how singularly incompetent he is to speak with authority. Here is a list of the most prominent piano manufacturing concerns we have, the aggregate of whose annual output is not less than 5,000:

Dominion Organ and Piano Company.....	Bowmanville
Bell Organ and Piano Company.....	Guelph
Gerhard Heintzman.....	Toronto
Heintzman & Co.....	"
Mason & Risch Piano Company, Limited.....	"
Newcombe & Co.....	"
Nordheimer Manufacturing Piano Company.....	"
Whaley, Royce Piano Company.....	"
R. S. Williams & Son.....	"
D. W. Karn & Co.....	Woodstock

Besides these I have the names of 10 other manufacturers; but what I give will suffice. Mr. Schmolck's gratuitous insult to such a reputable firm as the Mason & Risch Company in saying that they "hardly claim to make a specialty of pianos, but either Vocalions or sewing machines," has a suspicious savoring, and might well be passed over, but for the fact that it so conclusively proves his—Mr. Schmolck's—ignorance. The firm referred to do make a specialty of pianos, and are one of the most important factors in Canada. Their Vocalion business, though extensive in the United States, is a side issue in this country compared with their piano department.

I need not touch upon the comparative musical or intrinsic values of American and Canadian pianos. Mr. Schmolck of course is entitled to hold any opinion he likes on that subject. Canadians, however, have a similar right. That the pianos of this country satisfy the requirements of the latter is incontrovertibly demonstrated by their relative selling powers.

Just one word more. Prior to the introduction, in 1878, of our high protective policy, Canadian piano manufacturers could be numbered on one hand, and then this country was flooded with American pianos. That day, however, is long past, and now if Mr. Schmolck or anyone else can prove by a logical course of reasoning, facts and figures, that Canadian piano manufacturers do not control their market to the extent claimed by me, the Whaley, Royce

Piano Company, of this city (as will be seen below), will pay to any (to be named) deserving charity the sum of \$100. It is conditioned, however, that whoever takes up this offer shall agree at once to a corresponding obverse forfeiture. Mr. Schmolck, or whoever it may be, can choose one reputable judge, I will select another, and propose Mr. Marc A. Blumenberg, of THE MUSICAL COURIER, as a third.

Now come to the front, Mr. Schmolck, if prepared to stand to your guns; otherwise you might chew the cud of reflection to your own personal advantage.

Yours truly, EDMOND L. ROBERTS,
Toronto Correspondent THE MUSICAL COURIER.

158 YONGE STREET,

TORONTO, October 6, 1868.

Editors Musical Courier:

DEAR SIRS—We have carefully read your correspondent's, Mr. Roberts', letter and are prepared to stand by his proposition. We may say in addition that in our opinion the Canadian output of pianos considerably exceeds the figures given by your correspondent. In any case, however, your other correspondent, Mr. Schmolck, displays the most complete ignorance on the point he would like to prove, i. e., that in this country more American pianos are used than Canadian. Yours truly,

WHALEY, ROYCE PIANO COMPANY.

Same Toy Piano.

THE CENTRAL PIANO COMPANY, NEW YORK, U. S. A.

Addressed to A. Marshall, 604 West Lake street, Chicago, Ill.:—

DEAR SIR:—Your favor of recent date at hand, and we suppose you will be very much surprised upon learning that your answer was among the first and that you are to receive one of our celebrated pianos. But before we send you this piano you must sign



GEO. P. BENT, 323-333 S. Canal St., Chicago.

the inclosed contract, promising that you will show it to your friends, tell how and where you got it, and to recommend our house to them; you also have to promise to help us sell our pianos whenever you see an opportunity. What we intend to do is to give away 100 of these pianos to introduce them into the market and to show the public what a fine instrument we can sell so cheap; we are the only piano firm who ever offered a piano free, and we can therefore truthfully say that we think this is the greatest offer ever made by any reliable piano or musical firm.

Of course, as you can imagine, this is a great expense to us, but we do honestly believe that we will make lots of money by giving away these 100 pianos as we will sell hundreds more, by introducing them in this way. Our pianos have a rich ringing tone, are finely finished and decorated, and are in fact the most durable piano you can buy for the money. To help pay at least our advertising bill, office expenses, packing, boxing, &c., we simply require you to send \$2.85 (postal note, express money order or check), which sum will just cover that cost. Now, as we are willing to give you this piano, we think it fair and just that you send the \$2.85 and save us the expense of boxing, packing, &c. On receipt of the above amount we will ship you the piano, but under no other conditions can you obtain one free. If you have any friends who you think would like to buy a piano, please send us their names and addresses, and we will do our best to sell them one. If we succeed in selling them one, we will give you 10 per cent. commission for giving us the name. We don't suppose you will refuse this piano, but in case anything should happen that you would not want it, please write at once, informing us of the fact. Do not write and ask a lot of questions, as we explain the whole thing here, and have no time to answer them. Our time is all valuable. Also consider that it takes some time for the piano to reach you, for it does not go as fast as a letter. Do not ask us to send it C. O. D., the amount is too small for that. Please fill out the order blank

and contract below, inclose the money and return same to us, and we will immediately ship you the piano. Very truly yours,

(Signed) THE CENTRAL PIANO COMPANY,
78 and 80 Murray street, New York city, N. Y.

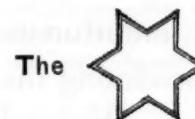
This certificate entitled the holder to one of our elegant miniature pianos.

ORDER BLANK
AND CONTRACT.

THE CENTRAL PIANO COMPANY.

I do hereby promise to take piano described above. I also do promise to show it to my friends, tell them how and where I got it, and to recommend your house to them and help you all I can in future sales. I do also inclose in this letter \$2.85 as desired above.

I hereby sign my full name and address.
My nearest R. R. Station.



OFFICE OF A. T. MARVIN,
ATLANTIC, IA., September 30, 1868.

James A. Guest, Burlington.

I have worked hard and patiently here for the Starr piano and had the satisfaction of seeing the Starr piano take first premium at our Cass County Fair, held here this month.

So much for the Starr! Yours truly,

A. T. MARVIN, Agent.

OFFICE OF JAMES A. GUEST,
BURLINGTON, October 1, 1868.

Benj. Starr, Secretary, Richmond, Ind.

DEAR SIR—Am very glad to hear in regard to trade mark, also of an improvement in trade. We will show upin good shape by January 1.

I enclose letter from Mr. Marvin, who has two Stolars on hand. Please make item and send on to musical journals. Iowa, not appreciating the verdict of the World's Fair judges, generously settles the question by giving the Starr first place instead of second among the world's makers.

Kindly send me 100 of Prof. Howe's letters or printed copies and oblige

JAMES A. GUEST.

Business Changes.

JACOB GONGAWARE, of Greensburg, Pa., has removed his music store to the Allhouse, Beck & Co.'s Block.

W. H. Higgins & Co. have opened a music store in the Wedleigh Block, Milford, N. H. Miss May Burnham is in charge.

A. L. Bailey, of St. Johnsbury, Vt., expects to open a branch in the Horton Block, Newport, Vt.

L. Sutor has opened a music store at Kingston, N. Y.

J. T. Rider, of Chatham, N. Y., has sold his music establishment at Kingston to his brother.

G. F. Brinkman, for several years with Kirk Johnson & Co., has opened a store at 43 North Queen street, Lancaster, Pa.

Lichty's Stock Sold.

At the sheriff's sale of the pianos, organs and musical instruments in C. H. Lichty's store, 748 Penn. avenue, G. B. Stevens was the purchaser at \$5,183. There were 24 organs and pianos stored in Kissinger & Briner's storage building, Eighth and Cherry, and these were bought by G. B. Stevens for \$1,060. He also bought the machinery, type, &c., and good will of the Birdsboro "Dispatch" for \$400, making a total of \$6,655, all purchased for the execution creditors. There were in attendance representatives of New York, Boston and Chicago manufacturers, and wholesale houses dealing in musical instruments.—Reading "Eagle."

Charles Parker Stool.

THE Charles Parker Company, of Meriden, Conn., are distributing a novelty gratuitously, and every piano and organ firm can have it for the asking. It is a miniature piano stool covered with plush, which can be used as a combination pin cushion and paper weight. It is gotten up in such good taste that it forms an ornament for the business desk and private secretary.

The company can also furnish at very reasonable rates full lines of piano stools and organ stools, as well as scarfs, at most reasonable prices. They have unbounded facilities for their particular line of goods, and it will pay to test their articles and prices.

ESTABLISHED 1846.

C. G. RÖDER,
LEIPSIC, GERMANY.**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**

Specimens of Printing, Title Samples and Price List free on application.

**EXHIBITING AT THE WORLD'S COLUMBIAN EXPOSITION,
EXHIBIT 236, GERMAN BUILDING.**Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

C. F. GOEPFEL & CO.
IMPORTERS AND
DEALERS IN
PIANO MAKERS' SUP-
PLIES AND TOOLS,
137 EAST 13th STREET,
NEW YORK.

Send for Illustrated Catalogue; ready April 1.

F. MUEHLFELD & CO.,*Piano Manufacturers,*

511 & 513 E. 137th St., NEW YORK.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

624, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN Co.

OF WORCESTER, MASS..

Where they have been made for more than 20 Years.

THE NEEDHAM
PIANO ORGAN COMPANY.

MANUFACTURERS OF

THE NEEDHAM PIANOS, THE NEEDHAM ORGANSUNexcelled for
FINISH, DURABILITY AND TONE.LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.

E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and Warsaw.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.

AUSTRALIA—SUTTON BROS., Melbourne.

INDIA—T. BRYAN & CO., Calcutta.

GERMANY—BOHMER & SON, Gera-Reuss.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

"THE HIGHEST TYPE."**STAR AND RACK PIANOS**

MANUFACTURED BY

CAPITAL, \$50,000.00. **STAR AND RACK PIANO CO.** HIGH CLASS ONLY.

171 and 173 SOUTH CANAL STREET, CHICAGO.

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet

OVER
100,000 PAIRS IN
USE.

ALBANY, N. Y.

Send for Catalogue.

**LEINS & CO.,**

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, . . . 542 WEST FORTIETH STREET.

UOFM

HOW TO GET TRADE.

THAT music dealers pay too little attention to the preparation of their advertisements is witnessed by the fact that in the 400 and more papers which come regularly to THE MUSICAL COURIER office it is only occasionally that an ad. is found which is sufficiently "out of the rut" to deserve reproduction in our columns. This is due partly to negligence, partly to a lack of time and partly to a lack of ability. Whatever the cause we have a remedy at hand. We have engaged Mr. Charles Austin Bates, a professional advertisement writer of this city, to prepare for us each week an article on advertising the piano, organ and musical merchandise business. In connection with the article there will be given practical examples of advertisements, which may be adapted by our subscribers to fit their own business and locality. Whenever our ads. are so used we would be glad to receive marked copies of the papers containing them.

We will be glad to receive ads. from our subscribers for criticism in THE MUSICAL COURIER, or we will give private criticism and advice to those who desire it. The same may be said to those who wish to have attractive and effective advertisements, circulars, &c., specially prepared to meet their particular requirements. We are prepared to undertake such work and to take so much of the drudgery of detail off of the dealer's mind. We will supply fresh copy for his advertisements daily, weekly, or monthly, at a fixed price. In this undertaking we offer a further proof of the self evident fact that it pays to be a regular reader of THE MUSICAL COURIER. In the course of a year we will publish at least 104 advertisements, which our subscribers are at liberty to copy. That makes each one cost a trifle less than 4 cents. It is worth the \$4 a year subscription if you only use half a dozen of the ideas we furnish, to say nothing of the many other manifest advantages to be derived from THE MUSICAL COURIER.

Hints for Advertisers—No. 1.

By CHARLES AUSTIN BATES.

All advertising is subject to certain general rules, which apply equally as well to the advertising of meat as to the advertising of pianos. To make an advertisement effective it is, of course, of prime importance to get it into the right medium. Next to this comes the position in medium and then the matter itself. Some place the construction of the ad. first, but unless it be written exceptionally well, or exceptionally badly, I believe position should take precedence. Position is something, however, which every man has in his own hands. It is only a question of paying the price for it. Nobody can help an advertiser to a preferred position but himself, so that it is to the consideration of the reading matter of the advertisement that I shall confine myself.

In the first place let me ask three questions. Which is most generally sought for and read in a newspaper, telegraph news or ads.? Would you read an item of telegraph news day after day for a week or a month, or even the second time? Can you expect other folks to read the same old ad. day after day when you won't even read news the second time?

No advertisement should be run twice. A piano dealer has only a few things to talk about, but he can talk about them in a different vein every time. There is always some new way to say a thing. You don't approach every customer with the same words, and readers are all possible customers.

The advertising of pianos presents the greatest of opportunities. There is more to be said about the desirability of having a piano in the house than there is to say for almost anything else. You appeal to the higher instincts. You are on the side of culture and art and refinement. Everybody ought to own a piano—you believe that, don't you? Say it in your ads. Think over all the good features—the advantages—of owning a piano. Be earnest, pleasant, convincing. When you have shown how necessary music is in the home, when you have persuaded the mother or father that parental duty is to have a piano for his children, the sale is half made. Then tell how easy it is to get a good instrument—\$10 or \$90 a month, maybe; and lastly, tell how good your particular piano is and why. Every maker announces his production as the "finest finished, best toned" on earth, with "smooth touch and responsive action." Every piano has "that fine, resonant, singing quality," if we take the maker's word. People hear the same thing on every hand and they know not which way to turn.

The ground to take is that all pianos are good, but some are a little better than others. Find some plausible reason why people should buy the piano you handle.

A famous merchant once said: "You must love your goods to sell them." That's the idea. The man who loves his pianos, not as a miser, but as a merchant, can sell them. He can sell them in the store or through the papers. He talks from conviction. He is in earnest. His belief kindles belief in his hearers and his readers, and that is what makes sales.

I do not present the accompanying advertisements as perfect examples of the art of ad. construction, but I believe they are good and they serve to illustrate the points I have

made. Next time I shall have something to say about organs.

Economy Run to Seed.

There is such a thing as extravagant economy. What a thing costs often obscures what it is. One can pay too much for a piano. One can also pay too little. Of the two the latter is the most expensive blunder.

You can buy a piano for less money than we can sell one for. No doubt about it. We don't sell that kind of pianos. Every instrument that leaves our house carries our guarantee along with it. For any fault it has back you come with it and get your money. Is that fair?

Jones & Co.,

Pianos & Organs,

217 Smith St.

**Thirty Cents
A Day**

Will buy a piano, or it will buy three cigars. At the end of a given time you still have the piano. Where are the cigars?

The right kind of a piano lasts a lifetime. It furnishes and beautifies the house. Its mellow tones smooth away the cares of a tiresome day. It is not an expense—it is an investment. The —— Piano which we sell is as good in ten years as it is to-day.

Come in and let us talk it over.

Jones & Co.,

Pianos & Organs,

217 Smith St.

Behning & Sons.

BEHNING & SONS received last week an order for eight square pianos to be used in the public schools in this city. This makes orders for 16 which the firm have received this year.

The firm are now running their factory on regular time, and report that business is on the increase with them.



It is important to your business interests to have THE MUSICAL COURIER on your desk every week.

You do not want to depend upon any stray copies or occasional copies, but on the regular paper mailed to you every week.

Matters of vital consequence to you will be discussed in these columns every issue, and you will lose information and material you need in arguments to make sales if you fail to get this paper.

Your competitors have it; if not all, at least a large number.

They will use this paper to make sales and you will be defeated without being able to discover the reason.

The reason is very simple to your competitor and to us: You are not a subscriber to THE MUSICAL COURIER.

Send your \$4 and get the paper each and every week during the year.

Our Information Bureau is open free of charge to every subscriber. We can answer any questions pertaining to music, musical instruments and the music trade.

One answer may pay you more than a hundred times the price of the subscription.

Have your name entered on our subscription list and enjoy the same benefits your competitors get through us.

Strich & Zeidler.

OF the younger houses in the piano manufacturing trade of this city Strich & Zeidler rank as makers of one of the choicest pianos. Both members of the firm are practical piano builders, thoroughly versed in all the various branches of piano making, and in the factory work they attend directly to every important detail of the mechanical departments personally. They consequently have succeeded in getting pianos on the market, and among some of the best dealers, that have helped to give them an excellent reputation in the trade.

In addition Messrs. Strich & Zeidler are young and ambitious men who are not satisfied with their success but look ahead toward greater fields of conquest in the piano line. They therefore are using their best efforts constantly to improve the Strich & Zeidler upright and make it as attractive a piano in tone, touch, workmanship and general finish as can be found.

Their factory can readily be reached, and it will repay dealers who come here for the fall trade and who have not seen these pianos to learn something about them and make the acquaintance of these two excellent piano makers.

A Tuner's Deed.

ROBERT STEEDMAN, a piano tuner, who lived with his wife, Marion, and nine year old daughter, Emily, at 309 West Fifteenth street, tried to kill himself early to-day by cutting his throat with a penknife.

Steedman's wife and child slept in a room adjoining that which he occupied. About 6 A. M. to-day Mrs. Steedman heard her husband groaning and sent the child to ascertain the cause of the trouble. When the little girl entered the room she found her father lying on the side of the bed with blood gushing from a wound in his neck. The bedding and carpet were saturated with blood.

The screams of the child attracted her mother and the cries of the two aroused the neighbors. Policeman Patrick Cusick was called and summoned an ambulance. Steedman was taken to the New York Hospital in an unconscious condition and it is said that he will die. He had jabbed the small blade of a penknife into his throat until the jugular was penetrated.

His wife says she cannot explain why he attempted to kill himself. She says that he had plenty of work, but in spite of that had been nervous and gloomy for the last two days.—"News," October 6.

WANTED—Two experienced men (hustlers) with a small amount of money to take charge of two music stores in Central New York. Must be men of integrity and furnish the best of references. Address "Central," care of THE MUSICAL COURIER, 19 Union square, New York.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

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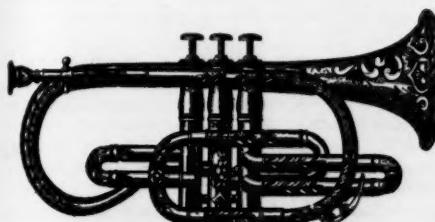
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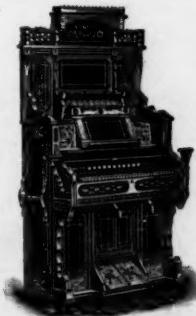


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Victorson Method.

NEW YORK, October 2, 1893.

Editors Musical Courier:

KINDLY insert the following in your next issue:

I have been informed that varnish competitors are making every effort possible to cry down my method of quick finishing, not only with talk, but are placing dollars where it will do the most good in their interest. Some concerns who have tried my process did not carry out my process according to the system, which must be done to get the desired results. Others again who have and have careful foremen have had no trouble whatever.

The following firms use the process successfully; some do all their work and some have done enough to make satisfactory tests. I did not mention any names before of the manufacturers, and I take the liberty to do so now, trusting they will give me their kind assistance, that I really need to offset the obstacles I have to contend against.

Everett Piano Company.....	Boston
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Dominion Piano Company.....	Bowmanville, Ont.
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Conover Piano Company.....	Chicago
Tryber & Sweetland.....	Chicago
Stark & Strack.....	Chicago
C. Hinsie.....	Chicago
Schaff Brothers.....	Chicago
And others.	

V. VICTORSON.

NEW YORK, September 27, 1893.

Editors Musical Courier:

I have carefully gone into the details of the varnish troubles which piano manufacturers have and which cause the manufacturer not only a great deal of anxiety and trouble but loss of money also in having instruments returned to them, after paying freight both ways, and the trade always finding fault with the varnish. That department is always in their mind as a hospital and needs doctoring, but how to cure it they do not know. They take the best advice and are willing to pay for it, but the doctors they employ fail to effect a cure. The manufacturer can only grin and bear the trouble all the time and pay the bills, as it has been done since he went into the business. There certainly is a remedy and cure for his trouble, but the doctors he employs start on a wrong tack to locate the seat of the disease, with the result always the same.

In visiting the different factories during my travels I have found some finishers who are able men and know their business thoroughly; others again know nothing whatever about finishing and are a disgrace to the trade, yet they call themselves first-class finishers, and, by the way they run their department in some of the factories the amount of money lost to the manufacturer through work spoiled by them is more than all the other combined losses he has to bear, and it is really one which can and should be avoided.

Through a practical knowledge gained from having been engaged in a scientific and practical way for 20 years in this business I will endeavor to show where the fault lies and to give a remedy for the same. We will start with the system now in vogue among most of the finishers. If potash is used first to bring out the grain in the wood I find

this chemical is too strong in the way it is ordinarily used. It should be used carefully, not over 3 ounces to a gallon of water; that will bring out the grain of the wood equally as well as a larger quantity. When used too strong it discolors and darkens the wood and destroys and causes the varnish to crack. They would obtain the desired result and would be perfectly safe in using an oil stain made by mixing 4-5 raw linseed oil and 4-5 turpentine or benzine nor water stains and never try to get the color with the potash.

The next thing to do is to stain and match the case. Most all the large paint manufacturers make three grades of colors; the cheapest are marked Superfine, the next grade Genuine, and the best marked Best. To grind these colors in oil it usually requires pound of color to pound of linseed oil; there is as much coloring matter in 1 pound of the best as there is in 8 pounds of the cheapest. Some finishers use a water stain, aniline colors; others again use aniline colors dissolved in clear alcohol or methylated spirits. Alcohol costs \$2.50 per gallon and water costs nothing, and the result obtained by the use of either of them is the same. On soft woods they will both raise the grain; then why unnecessarily use a costly article when there is no benefit derived from it? Where a small proportion of shellac is used in the stain it shows good judgment, for then it is easy to sandpaper the grain, and the shellac and stain can be used together, and thus save the cost of applying a coat of stain and a separate coat of shellac. Some finishers use the shellac in the stain to set the color so it will not run under the brush. Now where water stain is used the same result can be obtained by putting in 8 ounces of alum to a gallon of stain, and that will set the color so it will not run under the brush, and also saves the extra cost of shellac—its cost and the labor of putting it on.

The next thing applied is the filler. Do you know what that filler is made of, and the result you get after applying the same? This has been the worst of all the troubles the trade has to contend against. I can safely say I have not yet been able to find one of the so-called fillers fit to use. The manufacturers of them have no knowledge whatever of the piano trade, and send them the same trash they would to some cheap house painter. The filler which you all use at the present time is the principal cause of all the varnish trouble, provided your wood and glue are thoroughly dry. By referring to my article in THE MUSICAL COURIER of September 14, 1892, you will find I referred them to the same subject.

We will analyze the so-called filler. First, they are supposed to be made from silex, admitting that is the best. Why, it is a ground quartz or stone; silex is ground in this country, and is also imported. It should be finely ground and not gritty. The coloring matter used therein should be strictly pure goods so as only to use as small a quantity of the coloring matter as possible. But the fillers you buy are colored with mud which comes from Cape Cod and Pennsylvania, and you get more of that ingredient than anything else. If the manufacturers of fillers knew their business in catering for the fine trade, they would use the best and purest colors, and not give them half mud and half silex; if he uses the last named ingredient at all—some do not—then it is all mud. How do you expect your varnish to stand on such a foundation? Then again it is ground in too much oil, and the poorest grade at that. When bought in large packages, barrels and half barrels the filler settles. Go and look at your filler, and you will find fat oil on the top of the barrels. Put some of that oil on a window pane where the sun shines, and see if you can dry it in a year. If it does not dry there how do you expect it will dry on wood? It soaks in but does not dry. I found this fat oil in almost

every factory I called on. Where they used a coat of shellac over the filler the work stood better for a few months; the reason for this being that the alcohol in the shellac eats through the fat oil and penetrates to a certain extent, and thereby causes it to partially dry. The varnish shrinks, cracks, crawls, and you often see small pin holes. These are the troubles you all have, and for it I blame first the filler, and then the foreman for not knowing this serious defect.

A foreman of a shop should first look to the foundation of his work, his filler, and get it solid before he attempts to varnish and not leave it to a cheap man or boy. They are not supposed to know of either of these defects and don't trouble themselves, and the foreman should be able to make all of his own stains and understand the nature of the goods he uses and have some knowledge of their quality and know how to test them, but if he never had the opportunity to learn that branch of his business he does the best he knows how and that is all an employer can expect of his foreman.

I must state that varnish finishers and painters know the least about the goods they use than any class of mechanics I have met with. A carpenter, machinist and other mechanics have something that they can tell about the materials they use, but a varnisher has no way of finding out except by study and instruction, and as there is no school where such knowledge can be obtained they ought to do as other master mechanics do; form an association and hold conventions and meet annually, the same as the master painters, house painters, carriage and car painters (always at the firm's expense). I would be only too willing to undertake such a plan, and should be happy to have the co-operation of the varnish foremen and would be pleased to hear from them on that subject, and trust that they will see that my motive in this letter is with the best intentions on my part toward them, as I am sure I could also learn a great deal from them, and I am willing to give them any information I can, either personally or by letter, that would be of any assistance to them.

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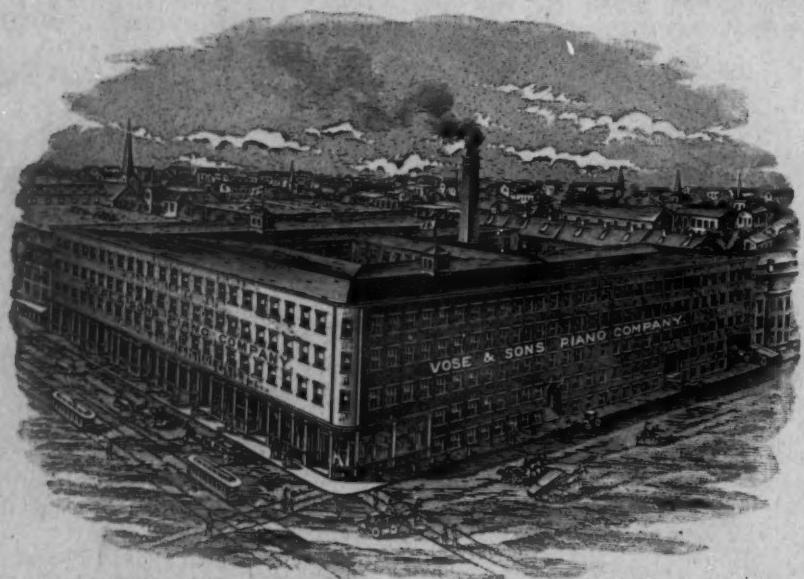
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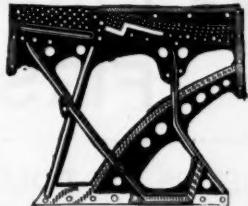
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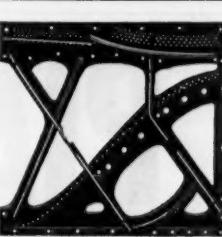
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